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"The International Magazine of Square Dancing"



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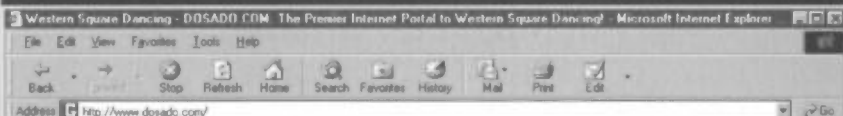
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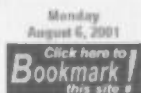
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Multicycle Classes!

It's peak dancer recruiting time with the traditional beginning of the new dancing season. Give consideration to the various "Multi-Cycle" programs that have been running successfully around the world. One of the continuing problems with recruiting new square dancers is that the classes typically start ONLY in September and that they last too long! Counter these problems with a more flexible program with classes starting more frequently with a shorter time commitment for the new dancer! Once they get dancing they'll be having so much fun, they'll continue on with the activity.

By using "Multi-Cycle" programs, you can have several "cycles" dancing on the same night. That saves lots of money for the club and enables all of the dancers to get alot of review time for moves that have already been taught.

Below are some of the excellent articles on this subject! Take the challenge and try a new strategy for the coming season!

Bill Heyman - Webmaster

Summary Multicycle Program For New Dancers

by Mike Seastrom

Introduction:

The Multi-Cycle Program is a method of conducting square dance lessons that start more than once a year. The additional designations of 10 + 10, 13 + 13, and 17 + 17 indicate how many weeks each class is taught before proceeding to the next phase or list of calls. It also indicates how many weeks before a class begins again.

Advantages:

- By starting classes more than once a year, you make square dancing more available to potential dancers.
- Enthusiastic new dancers can recruit their non-dancing friends several times a year and dance with them immediately.
- Your new dancers become your primary recruiters.
- A shorter commitment for new dancers (i.e., 3 to 4 months instead of 8 to 10).
- Runs two or three class sessions on the same night increases class capacity.

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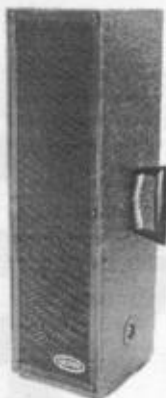
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 Ed & Pat Juairé

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FROM THE EDITORS

ED & PAT JUAIRE

MORE MULTI-CYCLE POSITIVES



We continue to hear from our readers, both callers and dancers, that using the Multi-Cycle method to teach new dancers square dancing has positive returns. It does take a bit more effort but the rewards appear to be worth the effort - new and larger clubs!

We've always lived by the rule - TANSTAAFL - and it has more meaning than ever. The biggest reward we've seen when using the Multi-Cycle method is the new dancers bringing their friends when the next round of instructions begins. From all the data we've seen, the best way to

grow square dancers is by word of mouth.

With the M-C method, another advantage we gain is the new dancers ability levels are not so far apart which makes them want to stay together and seek out dances where they can all dance.

What novel ideas! Keeping it easy to learn. Keeping the new dancers learning together and dancing together. More times when new people can join in the fun and learn square dancing.

Enjoy dancing this summer.

Ah - yes - it stands for "There ain't no such thing as a free lunch!"

Cardinal

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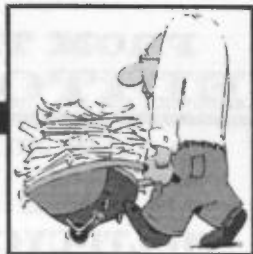
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FROM THE MAIL ROOM



Dear Readers:

We wanted to comment on the fact that there were only 4 Phase II dances out of 20 in the April, 2002 round dance review [See *From the Mail Room - ASD* June 2002, letter of Miller Kelley]. As reviewers, we have no control over how many Phase II dances are recorded which we then review. Also, we can only review the dances sent to us. Sometimes there are many Phase II's other times there are very few. At one time, we used to get a lot of Phase II routines, but that is no longer the case, it runs hot and cold.

It seems, lately, more choreographers are choreographing at the Phase III level and up. If we do receive a lot of Phase II dances we try to make it a point to list them all in a row, under *Take a Peek at* within the column. We know many of the cuers use and need these easy dances at the basic level and at open dances.

We appreciate your reading our review and are happy you took the time to comment on the contents. We hope this explanation will clear up the fact that we do not eliminate Phase II material. Our goal is to cover all phases of choreography.

Choreographers, if you have any material at any phase we will be happy to include it in our review.

*Joan & Ralph Collipi
On the Record -
Round Dance Reviewers*

Hi,

My name is Keith Hume and I live in England. I am trying to locate a group of dancers who toured back in 1977. I saw them perform in Venice, Italy, in an open square. I took about 20 pictures of the group, (positive film), and have put 5 of them on my web site at <http://homepage.ntlworld.com/k.hume/Venice.htm>

From these pictures can anyone tell if it is square dancing or barn dancing? I would be most grateful if anyone could help. All I would like to do is contact any member and send copies of the photos to them free of charge.

My family and I still talk about the absolutely magical performance they put on and after all these years would like any of the group to have copies of the pictures.

*Keith Hume
Bezleyheath, England
k.hume@ntlworld.com*

Dear Ed & Pat,

It is great reading each month both the regular and the ad-hoc contributors, which gives some diversity to the various subjects covered. My wife & I have been dancing square dance for a number of years, but more recently (2 years ago) we have started to dance rounds. As there was no round dance clubs in Norway, we set about both learning and

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teaching at the same time - not so easy. Anyway, we now have a small round dance club here in Norway, so the tips you have on round dancing in the magazine come in very useful.

We wish you growing success in the publication of the magazine and to both of you health and happiness in the coming months.

*BB & BD Gardiner
Norway*

Dear ASD Editors,

Hi,

I was just talking with Fenton Jonesy Jones, who recorded for MacGregor Records starting in the early 1950's. He is currently in a senior home in Glendale, California. He is ninety-three years old and still very talkative.

He says he can't call square dances there because the people there cannot dance. In case there is space in a coming issue of your magazine, it would be nice to include his address and telephone number. There are, most likely not that many out in the square and round dance world today that remember him, but, even if there are only a handful and someone does write or call him, he would definitely be thrilled. He had me on the

telephone for over a half an hour talking about old times.

He can be reached at 535 W. Broadway, Glendale, CA 91204; 818-241-2221.

*Kappie Kappenman
Maple Valley, WA*

Dear ASD,

Thumbs Up! for No Thumbs

Would that David Sanford's *Point of Order* [ASD - May 2002] article on "no thumbs" square dance handholds be read, taught, and practiced by all square dancers, instructors, and students!

We have had the honor of dancing in many squares with Mr. Sanford and his wife Sally who are both valued members of the Maryland and Virginia square and round dance communities, and whose dancing exemplifies his words!

We hope the square dance community will read and heed his excellent advice!

*Larry & Margo Wicks
Dahlgren, VA*

Editors note: We've had many requests to reprint this article, we have made it available on our web site.

Ohio Square Dance Convention

A HUGE SUCCESS is the best way to describe the 42nd Ohio Square Dance Convention May 3-5. The event was held at the John S. Knight Center in Akron, OH. This is the first time it has been held in Akron, OH and hosted by the Akron Area Square & Round Dance Federation. The General Chairmen were Fred & Mary Frances Cornell.

The total attendance including dancers, callers, cuers, other dance leaders and partners was 1512. Seventy eight callers, cuers and leaders representing 6 states donated their talents. Halls were available for Mainstream, Plus, DBD, Advanced, Challenge, Rounds, Contra, Clogging, and Lines. There was also a sewing room and a display area for each Council/Federation.

The Convention opened on Friday night and closed Sunday afternoon dancing to music provided by the Cross Roads Band from Canton, OH. The colors were presented on Friday night by Boy Scout Troop 118 and on Saturday night by Cub Scout Pack 3126, both of Akron. Mike Sumpter from Wadsworth, OH led the singing of the National Anthem each night.

The Honorable Don Plusquellic, Mayor of Akron, OH gave a welcome address on Friday evening. On Saturday evening the Council/Federation Representatives to the Ohio State Corporation of Dance Clubs were

introduced, followed by the Honor Couples from each Council/Federation and the Convention Committee.

A Style Show and Mini-Legacy session was held on Saturday. Other activities included workshops, teach sessions, and introduction seminars. Prior to the convention 350 dancers enjoyed a ride on the Cuyahoga Valley Scenic Railroad. A non-denominational church service on Sunday morning was led by Jeff and Debbie Lewis.

The 43rd Ohio Dance Convention will be held at the Seagate Center in Toledo, OH, May 2 and 3, 2003.

The Shirts & Skirts & The Spares & Pairs

The Shirts & Skirts and the Spares & Pairs of Sioux Falls, SD had a combined graduation dance March 17 at the center for Active Generations. There were 11 new dancers that graduated.

They are as they are pictured in the



photo: Kayla Schierholz, Gene Dehaan, Donna Dehaan, Don Schwartz, Leroy Van Den-Bos, Margaret Ritter, Alex Englebrecht, Daryl Nagel, Sue Van

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Den-Bos and Caller Loren Lagge. Not pictured Sharon Schwartz and Gaylynn Garton.

Nine squares of dancers from Iowa, Minnesota, and South Dakota attended the graduation. Loren Lagge was the caller with Erne & Helen Hoefert cuing the rounds.

A special thanks to all the members from both clubs for their support during lessons and at the graduation dance. Special thanks to Del Olson for making the graduation cake. And a very special thanks to my wife Kathy for all her support and help throughout the year.

*Loren L Lagge
Sioux Falls, SD*

A New Organization

There is a new organization in our area dedicated to revitalizing square dancing. The Square & Round Dance Foundation of Rhode Island, Inc. was founded in the spring of 2001 by a small group of dancers dedicated to keeping square dancing alive and well in southeastern New England. The Foundation was awarded 501(c)(3) non-profit status by the Internal Revenue Service last December for the purpose of "preserving and promoting square dancing in the southeastern New England area."

Cyndy Chase, chairman of the Board

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of Trustees, explained that the primary function of the Foundation is to raise funds by applying for grants. These funds, Cyndy said, will be used to create programs that reach out to the general public to raise awareness of what square dancing has to offer from both a cultural and social perspective.

"Getting the 501(c)(3) was a daunting project," Cyndy explained. "Not long ago it was a pretty simple process. Today, only about 25 percent of the applications are approved. But that may have been the easy part. Now

comes the even more challenging task of making our Foundation stand out among the many other deserving organizations in competing for funds.

"In light of our target audience and today's attitudes, opinions, and lifestyles," Cyndy added, "our Foundation will examine everything square dancing is and does with a critical eye and an open mind. It is essential that we demonstrate to potential donors that our house is in order and that we are going in the right direction."



Country Kitchen

By Louise Harrop



Blueberry Pudding with Lemon Sauce

1/2 Cup butter
1 Cup sugar
1 egg
2 Cups flour
1 tsp. baking powder
1 tsp. baking soda
1 tsp. cinnamon
1 1/4 Cups applesauce
1 pint fresh blueberries



Cream butter and sugar until light and fluffy. Beat in egg and add dry ingredients alternately with applesauce. Fold in blueberries. Heat oven to 350°. Pour mixture into a 6 cup greased baking dish. Bake for 1 hour and 10 minutes.

Find the lemon sauce recipe on page 67.

The Foundation recently launched its first fund raising effort - an announcement introducing the Foundation accompanied by a request (to include return address labels promoting square dancing) for "seed money" from area square dancers. Paul Barnum, treasurer, explained that this request is for basics such as postage, stationery, and office supplies that virtually any organization needs in order to function.

"We passed the hat amongst our founders to get our initial mailing out," Paul said. "Donations received from this mailing are being used for additional mailings. Our goal is to reach every active square dancer in southeastern New England in the next month or two. So far, the response has been excellent!"

Other projects the Foundation is

developing at this time are a bequest program to encourage dancers to take a positive step in sharing square dancing with future generations, and an educational program designed to go into the schools to introduce square dancing to a completely new generation. Taking the lead of a highly acclaimed program recently launched by Sonja Mogel in the Attleboro area, the program is being designed to tie in with the specific academic, physical, and/or social objectives of each school or school system.

The Square & Round Dance Foundation of Rhode Island, Inc. can be contacted by writing to PO Box 689, Exeter, RI 02822 or calling Cyndy Chase at 401-732-0167.

Send items of interest to ASD NEWS. Please include your name, address and phone number.

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EASY LEVEL

BOB HOWELL



Jane Carlson of Weston, MA works with a group of seniors each Friday morning and one of her favorite routines is the classic "Kiwi Ring." However, Jane finds that the two figures of eight that the dance requires are moves that many of her mature friends cannot handle, so she has developed a variation that pleases them using the same music, but substituting the following moves that they can employ with comfort. Here is Jane's version which I have named ---

CARLSON'S KIWI RING

Formation: Single circle of couples, lady on the man's right

Music: Kiwi Ring LS E-40 (Note: 80 count music)

Routine:

Counts:

- 1-8 Circle left (CW) eight steps
- 9-16 Circle right eight steps
- 17-24 All go forward four steps and back
- 25-32 All go forward and back again
- 33-36 Face partner and step-slide in
- 37-40 Then step-slide out
- 41-48 Repeat counts 33 - 40.
- 49-56 Clap own hands twice, then stamp feet twice, right hand pass by
- 57-64 Clap twice, stamp twice, left hand pass by
- 65-72 Clap twice, stamp twice, pass by the right
- 73-80 Clap twice, stamp twice, pass by the left

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I featured Jerry and Kathy Helt's "Jiffy Mixer" in the February 1969 issue of this magazine and find it today as one of the dances that I use at every "one night stand" and have used ever since. It is the most "time worn" routine that I know and is still the greatest "crowd pleaser" that I feature at any dance. Following is a reprint of the direction of the dance from the February 1969 column:

JIFFY MIXER

By Jerry & Kathy Helt

Music: Windsor 4684A

Position:

Butterfly or semi-closed, opposite footwork

Heel, Toe, Heel, Toe; Side, close, side, touch; (To LOD)

Heel, Toe, Heel, Toe; Side, close, side, touch; (To RLOD)

Chug-apart,-, 2,-; 3,-,4,-; (Clap on each chug)

Diagonally right,-,2,-; 3,-,4,-; (Strut to next partner)

Repeat with new partner.

Well, Otto and Nora Warteman of Trinity, TX. sent me this e-mail a few months back with the following variation of Jerry and Kathy's dance.

"Last night I had more young people on the floor than I thought there was room for. We had about 300 kids in trios facing and I wanted to do some mixers, so using the "Jiffy Mixer," I had those facing counterclockwise as "Ones" and clockwise as "Twos" and they side stepped towards the grand center of the hall and then back out. Then during the chugs and strutting forward I had the lines pass through instead of slanting to the right to pickup a new partner. This worked great and the whole floor could do it quickly instead of trying to change to a circle in a circle. It worked on two more mixers and then we just faced the grand center to do line dances.

I didn't know if this had been tried in the past, but with the many years you have been calling, I'm sure it has."

No, Otto & Nora, I have never used the routine as you have described it, but you can bet your bottom dollar that I will use it that way when I get the large groups of kids attending "school camp" programs this year.

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Trying to find music for some of the old-tyme singing call square dances is rather difficult, but the following is still available on several labels. Try a quick-teach on a beginner group to - - -

DING DONG DADDY FROM DUMAS

Formation: Square

Music: Ding Dong Daddy From Dumas

Routine:

OPENER:

OH, Y'ALLEMAND LEFT THAT CORNER GIRL, AND AROUND THE RING
YOU GO

IT'S A GRAND OL' RIGHT AND LEFT, BOYS, WALK ON THE HEEL AND TOE
GONNA DO-SA-DO WITH YOUR PRETTY LITTLE MAID, NOW BOW REAL
NICE AND PROMENADE

I'M A DING DONG DADDY FROM DUMAS, Y'OUGHTA SEE ME DUMASTUFF'

FIGURE:

THE HEAD TWO LADIES CHAIN ACROSS, YOU TURN 'EM TWICE AROUND
Head ladies chain to opposite man, man turn the lady twice, don't chain back.
AND WHEN YOU'VE TURNED - YOU LEAD TO THE RIGHT, AND CIRCLE
HALF THE TOWN

Couple 1 to 2 and couple 3 to 4; circle half around until couples 2 and 4 are
back-to-back in center.

NOW DIVE TO THE MIDDLE AND TURN YOUR OWN, WITH A RIGHT HAND

ROUND AND ON YOU ROAM

Head couples duck under side couples' arch to center of set while side couples turn around to face the set, lady in usual position at gent's right side. Head couples turn original partners in center with right hand full around until all are facing original corners.

IT'S CORNERS ALL WITH A LEFT HAND SWING, AND STAR RIGHT BACK IN THE MIDDLE OF THE RING

NOW FIRST AND THIRD WITH A RIGHT HAND STAR, AND NOW YOU'RE GOIN' TO TOWN

COME BACK BY THE LEFT AND TURN YOUR CORNER, BY THE RIGHT HAND ROUND

THEN PARTNERS ALL - YOU SWING AND WHIRL, ROUND AND ROUND WITH THE DEAR OLD GIRL

ALLEMAND LEFT AND STOMP YOUR FEET, THEN HEAD OUT DOWN THE STREET

BREAK:

IT'S A DING DONG RIGHT AND A DING DONG LEFT, GIT ALONG ROUND THAT SQUARE

DO-SA-DO YOUR DING DONG DUZIE, RIGHT SHOULDERS ROUND HER THERE

Do-sa-do partners.

GONNA SEE-SAW ROUND YOUR CORNER MAID, NOW TAKE YOUR HONEY AND PROMENADE

Sashay corners left shoulders starting, promenade partners.

I'M A DING DONG DADDY FROM DUMAS, Y' OUGHTA SEE ME DO MY STUFF!

REPEAT FIGURE WITH SIDE COUPLES WORKING, REPEATING THE BREAK. REPEAT FIGURE WITH HEAD COUPLES WORKING, REPEATING THE BREAK.

REPEAT FIGURE WITH SIDE COUPLES WORKING.

CLOSER:

IT'S A DING DONG RIGHT AND A DING DONG LEFT, GO ALL THE WAY AROUND THAT SQUARE

IT'S A RIGHT AND LEFT BACK HOME, BOYS, DON'T STOP 'TIL YOU GET THERE

GONNA MEET YOUR HONEY WITH A DO-SA-DO, THEN TAKE HER IN YOUR ARMS AND AROUND YOU GO

GONNA SWING THAT GAL FROM DUMAS, YOUR PRETTY LITTLE POWDER PUFF

'CAUSE YOU'RE HER DING DONG DADDY - AND, BROTHER, THAT'S ENUFF



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Our contra this month comes to me from an old friend who danced it back in 1954. It is called the - - -

COCKLEBOAT JIG

By J. E. Smart

Formation: Alternate duple, 1, 3, 5, active and crossed over.

Music: Any good 6/8 rhythm

Routine:

1. First and second couples four hands round to left and back. (As they come back the ring splits between second couple and forms into a line.)
2. First and second couples - in line - promenade down the set.
3. First and second couples in line promenade back, first couple casting into second place.
4. First man and second woman set once to each other, moving forward as they do so.
5. First man and second woman figure eight round first woman, second man.
6. Second man, first woman repeat 4 and 5. Then carry on with next couples.

(It will be found that the first woman comes straight from the figure eight into the four hands round, therefore she must NOT be late in starting her moves.)

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Let's play around with flutterwheel and reverse flutterwheel from positions we don't usually consider.

Have fun!!!

- 1) HEADS square thru 2
swing thru
boys run
wheel and deal
REVERSE flutterwheel
veer right
boys trade
ferris wheel
CENTERS square thru 2
heads trade
at home
- 2) SIDES square thru 2
swing thru
boys run
wheel and deal
REVERSE flutterwheel
sweep 1/4
pass the ocean
circulate
girls trade
swing thru
extend, right and left grand
- 3) HEADS lead right
veer left
ferris wheel
CENTERS REVERSE
flutterwheel
zoom
CENTERS right and left thru
dixie grand, left allemande
- 4) SIDES lead right
veer left
ferris wheel
CENTERS REVERSE
flutterwheel
CENTERS wheel around
square thru 3
trade by, left allemande
- 5) HEADS square thru 2
right and left thru
flutterwheel
square thru 2
wheel and deal
dixie grand, left allemande
- 6) SIDES pass the ocean
extend, boys run
wheel and deal
flutterwheel
fan the top
explode & swing thru
circulate 1 & 1/2
right and left grand
- 7) HEADS square thru 4
right and left thru
flutterwheel
veer left
1/2 tag
girls trade
square thru 4
trade by, left allemande

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- 8) SIDES square thru 4
right and left thru
flutterwheel
pass the ocean
GRAND swing thru
fan the top
right and left grand
- 9) HEADS pass the ocean
extend, boys run
wheel and deal
flutterwheel
touch 1/4, acey deucey
boys trade
pass the ocean
right and left grand
- 10) SIDES square thru 2
right and left thru
flutterwheel
touch 1/4, girls trade
box the gnat
square thru 4
right and left grand
- 11) HEADS lead right
veer left
wheel and deal
REVERSE flutterwheel
pass thru, left allemande
- 12) HEADS lead right
right and left thru
flutterwheel
square thru 2
[trade] and roll
right and left grand
- 13) SIDES lead right
right and left thru
flutterwheel
square thru 3
left allemande
- 14) SIDES lead right
veer left
wheel and deal
REVERSE flutterwheel
single circle to a wave
right and left grand
- 15) HEADS pass the ocean
extend
recycle
REVERSE flutterwheel
pass thru
trade by, left allemande



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STEVE KOPMAN



Let's stay with flutterwheel with a little twist. To execute an ALL 8 Flutterwheel, the girls star right 1/2 way across, pick up the opposite man and bring him home to her original position.

Have fun.

From squared set
ALL 8 Flutterwheel
THEN:

- 1) Heads pass the ocean
extend
explode & slide thru
left allemande
- 2) Heads star thru
double pass thru
track 2
explode & load the boat
left allemande
- 3) Heads square thru 4
pass thru
trade by, left allemande
- 4) Heads square thru 2
touch 1/4
girls run
square thru 2
right and left grand
- 5) Heads pass the ocean
ping pong circulate
CENTERS square thru 3
left allemande

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Summer Sounds.....

Summer time and living is easy....
Quality time.... Time to spend with
family and friends..... Vacations.....
Travel or just time to regroup and
reorganize the thoughts and goals of
your square dance clubs.

Summer is the time to regroup and
reorganize for the fall and winter
programs. Just two months until
September/October's beginning classes.
To have a strong program it takes a lot
of leadership, organization and hard
work for the club's program to work.
The caller, the callers partner and the
club must work together to get new
people interested in the activity.
Everyone must come together with
enthusiasm. We must avoid tunnel-
vision. Be a doer and a giver by learning

the pleasure of giving of yourself. Roll
up your sleeves, pitch in, get involved.

Meet with the club leaders and club
members, dancers associations, callers
associations to discuss how to promote
the activity in your area. No two areas
are alike and what will work for one
area may not work in your area.

When you meet you must have
sound ideas and suggestions ready to
demonstrate to those interested in
helping with the following:

1. Have sample promotion packets
and information packets made up to
show your ideas and the plans you
would like to see discussed.

2. Make appointments to speak
with local civic leaders, recreation
department supervisors or
community leaders to see how they

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*20 - Jerry Junck, NE/AZ

27 - Lanny Weakland, Omaha, NE

Aug 3 - Ed Kremers, San Jose, CA

10 - Jerry Jestin, Yuma, AZ

17 - Gary Shoemaker, Gatlinburg, TN

24 - Dee Dee Dougherty, Minn., MN

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can help your club promote square dancing in your community.

3. Do free demonstrations in local malls, shopping centers, parades, local art or craft shows.

4. Arrange for a booth to be set up to pass out literature about our activity and information on the local clubs at any community affairs or large gatherings.

5. Have your club make calling cards for the club members to give out to all they come in contact with in their daily business day.

6. You must know by now that word of mouth is the best way to campaign for new dancers. Instruct your members to start spreading the

news of a new way to enjoy an evening out for fun & fellowship.

One thing we try to stay away from is saying beginner class.... we like to say come dancing and each night you attend you will find a new movement to add for your complete dancing pleasure.

The more the activity is brought before the public with enthusiasm, the more the public sees enthusiastic dancers, dancing to the music. We hope they will want to join in our fun activity.

We must give a lot to gain a little, but there will come a time when, with enough hard dedicated work and giving of our time, talents (however small), and enthusiasm, we will gain more than we could ever hope for.

MOORE ON CONTRA

PAUL MOORE



Unconventional Festivities

Depending on when the post office delivers this issue to you, the 51st National Square Dance Convention® in St. Paul will almost be history. I hope many of you attend and have a good time. Let me reword that, I hope everyone who attends has a great time learning. Conventions are the place to learn: about new friends; about the difference between smooth and jerky timing; about how callers sell their wares with enthusiasm and showmanship; about how to do something new; about how great dancing is.

You do not have to attend any of the education sessions to learn these things. Friends are to be found every time you square up or get on a contra line; dance two or three tips in any hall and you will learn about what smooth timing is (unfortunately, you will also have something to compare smooth calling with); every caller has a unique style – that is showmanship. Some callers can take the simplest song and make it exciting by how he/she uses his voice; other callers can take the most exciting piece of music and make you wince because the caller does not know how to present it – timing is off, no enthusiasm, words forgotten, no interpretation of words or music, too

much interpretation of words and music. Every tip will have a combination of figures that you have never done before – that is learning something new. But no matter how good the dancers in your square are, or how special the calling is, you re-enforce the joy of dancing.

There are many types of conventions and festivals, and all of them are worth attending. Most states have a state convention, or at least a regional one. There are festivals every weekend of the year somewhere in the country. Some are hosted by local dancers, while others are produced by a handful of callers. There are also square dance camps. Usually hosted by a full time facility which invites well known callers to spend a week teaching and calling to the same group. With your experience square dancing plus knowledge of a few basic round dance steps, you are ready to expand your dance world.

There are also specialty week-long or weekend dances. For example, the Lloyd Shaw Foundation's Rocky Mountain Roundup where a wide range of activities are presented during the week. There are modern squares mixed with old time squares. Traditional contra dances are followed by contemporary contra dances, English

country dance, and Scottish country dance. It is also a place to expand your three chords on the guitar to a good rhythm guitar for dancing. The dance leaders come from throughout the world as do the dancers. These people come to camp as much to make new friends and see old friends as they do to learn about dancing.

The University of the Pacific in Stockton, California holds two one-week dance camps on international folk dance each the summer. During the week you can participate in Hawaiian, Macedonian, Greek, Japanese, and African folk dances, as well as traditional American contra dance and old time squares. My wife Mary and I host a weekend of contra dancing, English country dance, and round dance every summer at the University of San Diego.

East of the Mississippi is the Kentucky Dance Institute weekend which focuses on contra dance; but the highlight of the weekend is the Kentucky Running Sets (and I do mean running) as taught by dance maestro Stew Shacklette. The Cumberland Camp has family oriented programs and activities for youth 6-9 years old, 10-13 years old, and 14 and up. Younger attendees participate in story telling, crafts, string games, and international dance. For the adults, the program ranges from advanced contra dancing to cowboy squares to tin whistle workshops to shape-note singing. Elderhostel has dance sessions in a variety of locations throughout the country where you can learn everything from Appalachian buck dancing to Cajun 2-step to swing dance. Some of the camps are as much for musicians as for dancers. The F&W camp in New

England trains musicians of all abilities to play together for the big Saturday night dance.

Recently I've had the fun of calling old time squares at square dance festivals and club dances. One dance that is always a hit is "Dip for the Oyster." It is a pattern, visiting couple dance that comes out even with the phrase of the music if the caller calls it strictly on phrase and the dancers move. I use an upbeat old style hoedown, such as "Chinese Breakdown" on Sets In Order or "Lightnin'" on ESP. My opener, middle break and closer are pretty free-form, usually with a lot of swings. The dance itself is a set pattern:

Couple #1 lead right and circle half way with couple #2

With all four still holding hands,
couple #2 arches and #1 dives
partway under then steps back
Then couple #1 arches and #2 dives
partway under then steps back
Couple #2 arches again and pops
couple #1 on to couple #3

Repeat the pattern with couples #3
and #4.

When couple #1 has made the trip,
couple #2 is active, etc.

However, we cannot ignore the super square and round dance festivals that are held throughout the country. No matter what your taste, there is a dance festival or camp to suit you. I recommend that you expand your scope and try some of these "unconventional festivities" and add something new to your repertoire. Browse the net under folk dance or square dance or, better yet, check the "What's Ahead" section at the back of *American SquareDance* magazine to see where and when some of these conventions and festivals are.

By Mike Jacobs



Mike Jacobs, 2002/2003 Chairman, presented the following speech at the Tuesday evening banquet of the 2002 CALLERLAB Convention.

My heroes have always been square dance callers.

The first caller I ever heard was Gil McAdams. I took square dance lessons from Stew Shacklette, and I learned to call from Ray Bohn. Like many of us, there were many callers I admired, many I researched, and many I copied. Even now, as I know more of the world around me and know their faults and shortcomings, I can still recognize the good they did.

Since the events of 9-11 and the Winter Olympics, the term hero has been bandied about and defined and defined again and again. And yet, there is one consistency that shines through. These were average people who, when confronted by a situation, rose to the occasion.

There are several major theories of how history develops. One has us possessed by major forces, the "isms" of the world, and we are helpless within their grasp. The other that I subscribe to, says that history is moved forward by the actions of heroes. Whether their actions are good or bad, they are larger than life. They have influence on others and at the crucial points, they move history along and not the "isms."

Our world of square dancing is

confronted by problems that seem as formidable as all of the worlds "isms." Many seem to be waiting for CALLERLAB to solve these problems. We can't. CALLERLAB is a support group. It can provide motivation, leadership, information, ideas, deal with other organizations, and provide the type of things that only organizations can provide, like insurance. What we cannot do is get dancers to your lessons and keep them there. You are the only ones who can do that. And, flexibility is the key.

Standardization has been one of CALLERLAB's greatest achievements. It has allowed us to create both a mobile dance community and an international dance community. It has also created a rigid caste system. Dancers no longer ask "who is calling?" but "what level is it?" We can no longer entertain without a list in our hands. And all of us, dancer and caller alike, tend to look down upon a person's square dance experience if it was not through Mainstream lessons. If we are to be flexible, we must redefine the term square dancer to be an inclusive and not an exclusive term. Circle left is the defining point of participation in this activity and not the application of some label upon the completion of lessons. We need to be flexible as to starting times, dance

locations, length of lessons, clothing, age, marital status and all the other issues that we have identified in our market research. If we do, we are not giving up who we are. These are not the things that make us unique; our desire to move to music, our need for a puzzle, our desire for social interaction. We have erred on the side of the puzzle. In these past 9-11 days, we can see our social side as a strength. Music has always been a strength and always underutilized. As fearful as it may seem, we can change, because we must.

And this is where the hero becomes important. CALLERLAB cannot implement, or perform these changes. You can. You can rise to the occasion. I know you have been hurt before. I know many of you are cynical about saving this activity. And I know why. You love it as much as I do or you would have never given up dancing as much as you could in order to allow others to enjoy dancing. It hurts you to see your beloved activity in trouble, to see it under appreciated. It is unbearable to have to wait for solutions to take effect or to have them raise your hopes only to have them dashed again with failure.

"Once more unto the breach, dear friends, unto the breach." In Shakespeare's Henry V, the king rallies his troops at the Battle of Agincourt, where six thousand English troops held off 25,000 French knights at the English equivalency of the Alamo. What is different is they won, because of this determination and a little invention called the longbow. Let CALLERLAB provide the longbow and you the determination.

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Elmer Sheffield, Jr

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Nate Bliss

From Both Sides Now - SIR 329

A smooth relaxer, good listening. One for the crooners. Primarily fiddle lead with piano, guitar, steel, and drums. *Hds (Sds) Square Thru, Do Sa Do, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

Paul Bristow

Born To Be Alive - AMR 205

An energetic electronic sound. One of the few upbeat records this month. Could be used for patter. Check it out on your tape service. *Hds (Sds) Promenade 1/2, Pass the Ocean, Extend, Swing Thru, Boys Trade, Boys Run, Bend the Line, Slide Thru, Allemande Left, Swing Corner, Promenade.*

Leif Ekblad

Colinda - RAM 1002

Energetic country. Piano, guitar, fiddle. Clap your hands, get out of the way (let's dance feel.) Would work for melodic patter record. Key change in the closer. *Standard Ferris Wheel figure.*

Skip Cleland

The Banana Boat Song - MR 136

A south seas feel with full orchestration. Banjos cowbell and blocks on the rhythm track. A cover of an old Harry Belafonte hit. A relaxer. *Hds (Sds) Square Thru, Do Sa Do, 8 Chain 4, Do Sa Do, Swing Thru, Boys Run, Wheel & Deal, Swing Corner, Promenade.*

Bob Wilcox

Crazy Daze/Cappuccino - SIR 508

An energetic, electronic uptown sound on both sides. Cappuccino has a south of the border feel. Both usable, check them out.

California Blue - DR 99**Hans Peterson**

A relaxing California beach sound. Xylophone, electric piano, guitar and background strings. Just enough rhythm track to see the beat. *Hds (Sds) Square Thru, R H Star, Hds (Sds) Star Left, All R H Star, Hds (Sds) Star Left, Swing corner, Promenade.*

I'm A Believer - LM 227**Nasser Shukayr**

Lots of energy, organ, guitar, rhythm and some well placed pauses will get the toes tapping and hands clapping. Instrumental middle break. *Hds (Sds) Square Thru, Swing Thru, Girls Circulate, Boys Trade, Swing Thru, Boys Circulate, Girls Trade, All Fold, R & L Grand, Swing, Promenade.*

Funky Town/Hava Nagila - C 126

Funky Town is an electronic non traditional sound with a steady beat and not a lot of melody. Hava Nagila is more melodic with a Spanish flavor. A steady, but somewhat overriding beat. One to add variety to your hoedown collection.

MP3's**Do It Again - SD 307****Pat Carnathan**

A cover of a Steely Dan song. A haunting melody featuring an electronic keyboard and a guitar. *Hds (Sds) Lead Right, Veer Left, Girls Hinge, Flip the Diamond, Acey Ducey, Boys Run, Girls Trade, Ferris Wheel, Square Thru 3, Swing corner, Promenade.*

Follow Me - SD 308**Charlie Robertson**

A laid back song featuring keyboards with a guitar and a very limited melody line. 3 Tracks; instrumental, instrumental with vocal, vocal. *Hds (Sds) Square Thru, Do Sa Do, Touch 1/4, Centers Trade, Swing Thru, Centers Run, Tag the Line, Leaders U Turn Back, Swing Corner, Promenade.*

CD's**Cheaters - 7C's 203 CD****David Cox**

A south seas sound with a sometimes haunting melody. Recorded in 3 keys. One track with harmony on the break & closer. Easy, Mainstream and Advanced Tracks called by David.


Loving Her Was Easier - RHY 156 CD**Wade Driver**

Guitar, steel, fiddle. Good rhythm music with rolling rhythm that makes you want to dance. A happy sound. Good for 2 callers to harmonize on. *Hds (Sds) Promenade 1/2, Square Thru, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru 2, Trade By, Swing Corner, Promenade.*

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Sugar Time - CIM 104 CD

Harmonica, steel, bass, lilting piano, and a rhythm track all mixed to give a sweet happy sound. A drum break in the middle. Music that says, "come on - let's dance." *Hds (Sds) Promenade 1/2, Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Wheel & Deal, Pass Thru, Trade By, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Gerald McWhirter

Sunshine Follows You - MAC 247 CD

A happy lilting number featuring a fiddle, piano, accordion, and guitar with some well placed pauses and bass runs. This one will brighten your dance. *Hds (Sds) Promenade 1/2, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing thru 2X's, Boys Run, Promenade.*

Jim Mayo

Somebody Loves You/Ragged Andy - C 302 CD Gary Shoemake

Horns, keyboards, and strings all blended together to give a nice melodic number. Good smooth dance number. A relaxer, good one for crooners. *Hds (Sds) Promenade 1/2, Sds (Hds) Flutterwheel, Sweep 1/4, Square Thru 3, Left Allemande, Weave, Do Sa Do, Promenade Corner. Ragged Andy is a hoedown with a lively electronic sound. Fiddle, bass, guitar and a little piano with a rhythm track.*

Golden Slippers/Ragtime Annie - BMV 3044 CD

Two old time traditional hoedowns featuring a lively fiddle lead with banjo and bass. Both very usable.

Joyce/Mr Jive - STCD 2013

Joyce - Energetic music with a blue grass sound that'll put juice in your patter. Mr Jive - Jazzy, uptown country sound that makes you want to dance. These are 2 hoedowns to use when you want to let them dance and not solve puzzles.

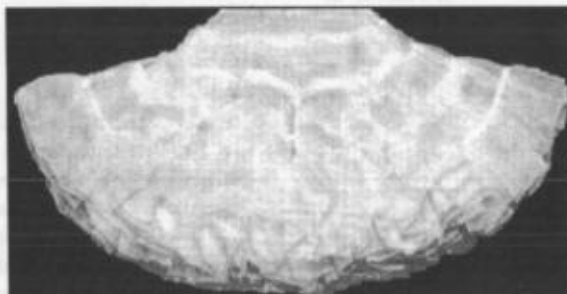
Redgate Hoedown/Buffalo Creek - CC 109 CD

Redgate features strings with a heavy rhythm track. Buffalo Creek is a non traditional sound. Both are more of a rhythm sound with limited melody. Both are recorded in 4 different keys.

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In The Groove/Up Jumped The Devil - Pioneer 5008 CD

In the Groove is an electronic galactic sound – if you like non traditional check this one.. Good strong dance beat, not a lot of melody. Up Jumped the Devil is in the traditional style. Good fiddle lead on an oldie. A banjo shares the lead. Two usable hoedowns – 2 different styles. Brian Hotchkies calls interesting Mainstream on the last track.

Walk In Hoedown - MAC 2437 CD

Brian Hotchkies

A lively number with accordion, banjo and guitar. An energetic but not overriding rhythm track. Brian calls some interesting Mainstream on the last track.

Lots of music this month. The producers were getting ready for the Nationals. Your comments are always welcome. Email me at rudebts@Sky-Access.com or asd@squardance.ws. Until next month have FUN dancing and calling.

Recordings reviewed are supplied by
Hanhurst's Tape & Record Service 800-445-7398

CORRECT PRACTICE AND QUALITY LEARNING PART 2

By JACK MURTHA

This series first appeared in Walt Cole's "Lead Right" caller note service.

3-6-3- FORMULA

To further provide for correct practice once I have demonstrated and explained a new and complex call (for instance, Spin Chain Thru), I follow what I call my 3-6-3 Formula. The numbers mean:

- 3 Mix at least 3 different calls immediately before the new call.
- 6 Call 6 identical practice tries of the new call.
- 3 Mix at least 3 different calls to

immediately follow the new call.

For example, when I teach Spin Chain Thru, I set up a zero arrangement in a parallel, right-hand wave formation. I want the four dancers (a gent facing out, a lady facing in, a lady facing out and gent facing in) all to do their one part of the call at least six times before they do any of the other parts of the call. I want them to know exactly where the call starts and where it ends so I mix at least three different calls immediately before calling

Spin Chain Thru and I use at least three different calls immediately after completion of the call-hence, the 3-6-3 Formula. For example:



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By - GERRY & CHUCK HARDY
- SSR-226 LAST TIME I'LL FEEL BLUE
By - LARRY SHIPMAN
- SSR-227 OLD JOE / NEW JOE (Patter)
- SSR-228 WONDERFUL TONIGHT
By - JACK O'LEARY

Recent on Sounds 2000 Records:

- S2K-2009 BAILAMOS - By JACK O'LEARY

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Mix three or more calls before the new call.	Square Thru	Pass the Ocean	Centers Pass Thru
Mix three or more calls after the new call.	Gents Circulate	Swing Thru	Ladies Trade

Before Figures	Practice Sequence #1	Practice Sequence #2	Practice Sequence #3
	1-3 <u>Square Thru</u> (zero box)	1-3 Touch 1/4 Gents Run R & L Thru Star Thru <u>Pass the Ocean</u> (zero box)	1-3 Promenade 1/2 Star Thru <u>Centers Pass Thru</u> (zero box)
Identical repeats of new call.	Spin Chain Thru	Spin Chain Thru	Spin Chain Thru
After Figures	<u>Gents Circulate</u> All Swing Thru Ladies Trade (zero box)	<u>Swing Thru</u> Gents Run Couples Circulate Gents Run Ladies Trade Ladies Circulate (zero box)	<u>End Ladies Trade</u> Gents Circulate Swing Thru (zero box)

Using any one of the after-figures puts the square back in a zero box formation without first returning to a static square. The shorter the after figures, the better. The caller can reload the practice cycle several times without resolving the square.

Continue the practice procedures by having every individual practice each discrete part of the call at least six consecutive times. When one and three lead from a static square to a zero box, each dancer will practice one part of the call six times (the end gent facing out will do that one part of the call each time). Next, when two and four lead from a static square to a zero box every dancer will practice a second part of the call six times (the original end gent

facing out will now practice the part for the other end position, facing in).

Next, following the same practice procedures, have the heads lead to a zero box (as above) and then add a Swing Thru or equivalent. This will provide practice for each dancer with a third part of the call (original end gent facing out will now practice the part of the center dancer facing out). If necessary, make needed changes in the after-call patterns to be sure they properly reload for the next identical practice trial. When the sides lead to a zero box and then Swing Thru, the fourth and last part of the call will be practiced.

Callers will find it easier to remember a variety of before-calls and after-calls if they design their own patterns using

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favorite call sequences that fit this use. CAUTION: 100% of the new dancers must know very well 100% of the before and after calls and figures! Don't cause needless problems by using support patterns that might cause breakdowns.

It is important to clearly define the new call's starting and ending positions by using a variety of different calls before and after the new call. It is critical that each person repeat each separate part of the call several times in succession so he or she will be able to clearly understand each part without confusion.

Further, it is important to leave out of the initial practice periods any movements which, although often used with the call, are not part of the call being learned. For example: when teaching Spin Chain Thru, never use the call "Ends Circulate" while the centers are working until the call itself is in overlearning. Only when the dancers clearly recognize that the ends are not to move during the call should the caller introduce the idea that ends can do a different call simultaneously while the centers work. Again use a variety of calls when this idea is introduced: Circulate one place, U Turn Back, Circulate two places, Face In, etc.

Spin Chain Thru is a unique call in that by dancing through four Spin Chain Thrus one after another, every dancer will perform every part of the call. Most callers call Spin Chain Thru twice in a row from a head lead and twice in a row from a sides lead which has the same effect. Each dancer automatically gets lots of practice with all four parts of the call. This means that callers can later set up experienced dancers in any arrangement of gents and ladies for a right hand wave, call Spin Chain Thru and it will be done with virtually 100% dancer success. Each dancer has both practiced the call into overlearning and has been involved in a distributed practice schedule without the caller realizing that he or she was providing this kind of practice!

Concludes next month.





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MILESTONE AWARD

Al Stevens

*Excerpts from
the Milestone
Presentation
speech presented by
John Kaltenthaler,
March 27, 2002.*

Tonight we are gathered to honor a member who has displayed loyalty and promoted the activity for many years. You might ask yourself, "What are the requirements to be awarded CALLERLAB's highest award? There are five categories that set the recipient apart from the ordinary and must be met.

1. Outstanding and significant contribution to the field of square dancing.
2. The contributions must have stood the test of time.
3. Relates to unselfish contributions divorced from personal gain and monetary rewards.
4. Must maintain and conduct self in professional leadership capacity.
5. Must have exercised broad influence in the square dance activity

Tonight's recipient was born in 1942 in Waltham, MA. One of his early but painful memories was eating homemade yogurt, which his mother insisted was good for a baby. It had a terrible taste that required his mother to clean up the floor. Doctors and a lot of TLC got him



through his early years. Because his step-father was a boxer by profession, our recipient took up the sport and did very well. Subsequently he decided to look for a different line of work without so many bumps, bruises or blood.

It was during his college years that he became interested in square dancing. He met a girl he thought was a schoolmate but she turned out to be the president of the square dance club and became his dancing partner for the evening. At a subsequent dance the caller for the evening told our recipient that although he had requested a particular singing call, our recipient would have to call it himself and he did. This is when our recipient got the calling bug. He decided to teach himself to call as others before him had done. Thus he started his career in 1958 with logic and determination.

Some time later he found a flyer about a caller's school with Jim Mayo. However, our recipient did not meet



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Jim's high standards of a minimum of 3 years dancing experience. He was not accepted on his first try. He stills talks about this frequently.

Shortly thereafter he began to visit military recruiters and it seemed the Air Force offered the best deal and he enlisted. He continued to develop his skills while in the military. He began to add states in which he had called dances. When he was transferred to California he had the opportunity to gain further recognition and popularity. He was subsequently assigned to Tripoli in North Africa. His arrival flight in Tripoli was the same flight as the departing club caller took. This began his numerous overseas calling gigs.

To date our recipient has called in all 50 US states and 28 foreign countries. When he was stationed in Hawaii he danced and called with many well-known callers who were traveling to Hawaii. He was invited to join CALLERLAB in the early 1970's but military duties precluded his attendance until 1976. He began serving on several committees and was elected to the Board of Governors in 1992.

When he was stationed in Europe, he was met by the president of the European Callers and Teachers Association, who heard he was a CALLERLAB member. He began to fill in his calling dates and travel throughout Europe. He was elected Vice President, Training Director and served 5 years as President. He created a note service for callers. He began to train other callers through caller's colleges and has conducted more than 48 colleges to date including colleges in Sweden, Denmark, Germany and the Czech Republic. He was the first Accredited Caller-Coach outside of the North American continent. He has recorded for Windsor, Sting, Dance Ranch CW record companies and the Sets In Order Documentaries. He has served in numerous capacities within CALLERLAB including Chairman of the Overseas Advisory Committee. He has been a full time caller in Europe since 1983. By now most of you recognize our recipient.

It is my honor and distinct pleasure to present this MILESTONE to Al Stevens. 🍷

ASD PROFILE

George & Glennie Harbinson

When the Spinning Moors of Mooresville, NC, celebrated its 25th anniversary in April of this year, one couple in the club was recognized for a quarter-century of service as square dancing angels. The dedicated couple was George & Glennie Harbinson, who began their favorite activity in 1975 when they took lessons in square dancing at the First Presbyterian Church in Greenville, SC. After a few months they moved to Dunn, NC, where they graduated in a class held at First Presbyterian Church there.

A lot of water has gone under the bridge since their graduation. The Harbinsons have served five terms (combined) as president of both the Checkerboard Squares (now defunct) in Dunn, and Spinning Moors. Other offices they have held are vice-president, social chairman, decoration chairman, treasurer, and travel director. The Dunn club presented them with a plaque recognizing their faithful attendance and steadfast support of square dancing. They were members of the Checkerboard Squares for 13 years and have been loyal members of the Spinning Moors almost 14 years. Currently they are dancing the A-2 program; in addition, they are experienced round dancers. At the 47th NSDC (1998) in Charlotte the couple coordinated hospitality for

thousands of round dancers. They have attended three nationals and ten North Carolina state conventions.



George & Glennie Harbinson were recently recognized for their 25 years of devoted service as square dancing angels in two Tar Heel clubs. Above, they are holding a plaque presented to them by Spinning Moors President John Schoenmaker.

In their opinion, the major benefits of square and round dancing are "friendship, physical and mental exercise, and most of all a Christian atmosphere." Both intend to continue squaring up as long as they "can dance and not be a deterrent to other dancers." Retired for the past 17 years, George was employed at Burlington Industries

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for 37 years. Glennie retired after their first son was born in 1950.

George & Glennie have enjoyed 56 years of wedded bliss. Their two sons Sam, 52, and William, 49, have given their parents four grandchildren, grandsons Billy and Chris and granddaughters Amanda and Ashley. All four are grown and pursuing worthwhile careers. Notwithstanding the fact that their grandparents have exposed them to the activity since birth, none of the four square dance. Their patient elders are willing to give them another decade or longer to begin square dancing. This active couple has been high school Band Boosters for 34 years. Their hobbies include needlework, gardening, and tending

African violets and indoor flowers.

The Harbinson's favorite Bible verse is "Inasmuch as you have done it to one of the least of these, you have done it to me." (Matthew 25:40). The poem most appealing to them is "When I Become An Angel," written by their great niece Sandra Harbinson, who died in 1979 at the age of 22. The poem ends with these words, "Until I reach my heavenly home I'll do my very best to be an angel here and let my Father do the rest."

Spinning Moors president and friend John Schoenmaker pays high tribute to the Harbinsons when he asserts, "They have always been ready to do whatever is asked of them and more."

Al Stewart Greensboro, NC

Do you know something that deserves special mention?

Is it about a dancer, caller, cuer, club or association?

Send us the background information and do include at least one photo. We will feature that special profile in an upcoming issue.

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERLINK

Australian Callers' Federation

This is the official newsletter from the Australian Callers' Federation. Their web site address is: <http://www.aussiecallers.org.au/>. Jeff Garbutt is the editor, and his e-mail address is: jefftrac@westnet.com.au While some of the content (Letters To The Editor, etc.) relates to the square dance activity 'down under', much of the contents are still applicable anywhere our activity takes place.

Jeff Garbutt continues his very thorough discussion of the Digital Music Media from the last issue. He explains that a "WAV" file is music that is digitally recorded that is a digital equivalent to the original sound wave. This tends to be a rather large file, sometimes taking up to 10 megabytes of memory per minute or (stereo) sound. MP3's use a data compression technique to reduce the file size by a factor of about 10. The end result is a much smaller file that is close to the original, where the average human ear can't tell the difference.

The advantages are the mere fact that because of the smaller files, more music can be carried around. An MP3 compatible CD disk can store about 200 square dance records. The disadvantages are that you most likely

will need a computer to play the MP3 files from. There are also many MP3 players around, and it is uncertain if you will be able to transport the MP3 files when traveling. Another disadvantage is that not many of the players have developed a quick and easy searching feature.

David Cox concludes his diary of his experiences as he traveled to Europe and the USA last summer.

The call this month, written by Tony Alessi, is called Spin Chain the Alamo. The starting formation is the Alamo Wave. The definition states: All turn half by the right; then turn by the left 3/4 (to a Thar); centers star 1/2 way to opposite dancer; all turn 3/4 to an Alamo Wave. This is the same call as what some callers have been calling "Starting by the right hand, Spin Chain Thru." However, the definition states that Spin Chain Thru starts from parallel waves, and the Alamo formation is not included in the starting formation.

Many callers included choreo in the 'Quiz Time' answer, which was looking for singing call modules that begin with a Lead to the Right, and finish with a Right-Hand-Lady progression. If anyone has a suggestion for possible future quizzes, they can be sent to Jeff at the e-mail address listed above.

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JOHN'S NOTES

John Saunders

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John includes a record review and things of interest section. There are several singing call figures included that are used in the new songs.

Quadrilles are explained in the contra section. The main difference between square dancing and quadrilles is that a great many callers use the first beat of music to give the command, therefore giving the dancer the third or fourth beat of the phrase. In a quadrille, if it takes two beats to give the command, the caller will give the command on the seventh and eighth beat, which will then give the dancer the first beat of the next musical phrase to dance.

In the **Workshop Ideas** section this month, three calls are workshopped. The first call "**Blow Your Top**" starts from a right-handed ocean wave. The definition is: Ends and adjacent dancers Turn 1/2; new centers Turn 3/4, ends move up in a semi-circle 1/4; all Pass Thru; all Right Face U-turn Back and step to a wave. The second figure is called "**Unlock That Thing**." The starting formation is either right or left hand Diamonds. The definition is: From a right hand Diamond, points quarter right, the Diamond centers Trade; Points step forward to pick up a center; as couples they step forward and Reverse Wheel Around to end in facing

couples; From a left hand Diamond, after the step forward the couples would Wheel Around. The third call is "Alakazam," which has the starting formation either a 1/4 Tag, or a wave between mini-waves. The definition is: The very centers facing Pass Thru to form a two-faced line in the center; those in the two-faced line Crossfire, while the outside dancers Trade.

The **Mainstream (1-53) Program** call featured is Lead Right / Lead Left. Most of the choreo uses the call from other than the normal Static Square. The **Mainstream Program** call of the month is Slide Thru, which is one of the more versatile calls on the program. (Editor note: This can also be set up for a 'those that can' Slide Thru 9 consecutive times, as well as an asymmetric set up for a 'those that can' Slide Thru 13 consecutive times.) Included for the **Plus Program** is the call Linear Cycle. At the Plus program, this is limited to only starting from ocean waves.

The **Advanced and Challenge Supplement** includes: 6x2 Acey Deucey; Slip - Slide - Swing - Slither; and Rotate / Reverse Rotate.

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Phase IV - Samba - STAR 170 - Jerry & Diana Broadwater. Looking for a fun samba with very basic steps, this is it. Turning basic, whisks, traveling volta's, traveling locks. Everything repeats twice, locking in the routine.

A New World

Phase V+ - Bolero - CD HR 94 0303 / Cartoon Songs for Dancing or WB 198 (flip It All Depends On You) - Wayne & Barbara Blackford. Excellent music to this Phase V waltz which we would place in the Phase VI category. Arm sweep, shadow fence lines, cross body with a transition to tandem. Open work accompanies this lovely bolero, for the experienced dancer.

Time Alone Foxtrot

Phase IV+1 (Nat. Hvr X) - Foxtrot - Roper 290 - Wayne & Barbara Blackford. Choreographer suggests you slow down for comfort 40/41. Portions of this dance is done in shadow position. It has basic Phase IV foxtrot figures in the routine.

Around The World

Phase II+1 (Hover) - Waltz - Roper JH 405 - Bob Paull. Basic waltz to nice music no surprises.

Music Cubes

Phase IV+2 (6 Quick Twinkles, Tipple Chasse) - Quickstep - Coll 4226 Music, Music Music by Theresa Brewer - Mark & Pam Prow. Intro starts with strolling vine. Part A has qtr turn prog. Chasse, running fwd locks to 1/2 natural to a heel pull. Dancers should be schooled in quickstep.

Moon Over Miami

Phase II+1 (Whaletail) - 2 Step - Grenn 14041 - Allemande Al & Martha Wolff. Good music has basic 2 step figures. Wrap and unwrap sequence, circle chase. A good one for your record box.

Drill Ye Tarriers, Drill - 2 Step

Phase III+1 Unphased (Back Grapevine) - CD This Land Is Your Land Disk #3 Track 20 - Artist Reader's Digest - Chuck & Sandi Weiss. This is a fun 2 step with traveling box, Suzie Q's, strolling vine, and grapevine.

The One You Love

Phase II+1 (Spin Trn) - Waltz - Grenn 14302 (flip Ain't Cha Glad) - Allemande Al & Martha Wolff. Waltz Away, left turning box, canters, spin turn are some of the figures included in this nice easy waltz.

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What The World Needs Now II

Phase II+1 (Hover)- Waltz - STAR 146
- Debby & Tim Vogt. Good music and a
basic waltz, has left turning box,
twinkles, canter.

Southern Nights III

Phase III+2 (Riverboat Shuffle &
Double Cuban) - Cha Cha - Coll. 6041A
by Glen Campbell - Jim & Carol Vincent.
What a great beat for this cha cha.
Riverboat shuffle, double Cubans,
shadow New Yorker, rev. u/arm turn
with head loop, circle chase.

Glad Rags

Phase II+1 (Strolling Vine) - 2 Step -
Hi Hat 996 - Mike & Linda Liberti. Basic
2 step, pure vanilla.

Twilight Time

Phase III - Jive & 2 Step - Mer. 30075,
Eric 4113 by the Platters - Dorothy
Sanders. Phase III 2 step with lace up
sequence, traveling doors, strolling
vine. Basic 2 step.

Love Is Here To Stay

Phase III+1 (Diamond Turns) - Foxtrot
- STAR 111 - Nancy & DeWayne
Baldwin. Spin turn, 1/2 box, 2 left turns,
vine 8. Hover, 2 right turns, ending is
chair and hold.

Secret Agent Man

Phase II - 2 Step - Coll 6025 - Secret
Agent Man by Johnnie Rivers - Scot &
Erin Byars. Hitch, traveling door, left
turning box, basketball turn are
included in this routine.

Go Away Waltz

Phase IV - Waltz - STAR 141 - Dorothy
Sanders. Lady developpe, outside swivel,
hover, weave 6, outside change, canter
make this a useable waltz.

You're an Old Smoothie

Phase II+1 (Strolling Vine) - 2 Step -
Grenn 14032 - Allemande Al & Martha
Wolff. Strolling vine, circle away,
basketball turn. These are some of the
steps in this nice routine.



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CLUB LEADERSHIP NOTES

BERNIE COULTHURST



This month's success story comes from Coon Rapids, Minnesota (east central part of Minnesota) where the Hotfoot Stompers Square Dancers square dance regularly. The Hotfoot Stompers Square Dancers graduated 14 new dancers in 2001 and recently graduated 26 new dancers. Both groups were taught by Caller Dean Libby. They are doing something RIGHT in Coon Rapids, Minnesota.

I read Pat Demerath's *ACA Viewpoint* column in the May 2002 *ASD* issue with much pleasure. He encourages callers and dancers to form square dance clubs in cities and towns that do not have a square dance club. He gives a step-by-step business/marketing plan that has worked well for him. We suggest you reread and study his article. He has several great ideas like Step 12 where he suggests you begin developing the club name, badges, etc. during the classes. He is really saying that there is no such thing as CAN'T. We could not agree more.

If every area caller and dancer organization set a goal of starting a new square dance club in a community that no longer has an active square dance club we would add over a hundred new clubs and we would introduce square dancing to over a thousand people. We can do it if we want to do it. We just have to do it.

Pat mentions that many square dance leaders and callers believe that

they can't start a new club because halls are too expensive, not enough callers and no potential dancers. He takes issue with all three excuses. We do too.

We recently did a study of where Wisconsin square and round dance clubs dance. Our findings follow:

- Senior Centers - 14
- Community Centers - 12
- Church Halls - 18
- Schools - 14
- Eagles Halls - 2
- Masonic Lodges - 2
- American Legion Halls - 4
- Taverns, Restaurants & Motels - 4
- City, Town, and Municipal Centers - 7
- Other - 6

Over half of the Wisconsin square & round dance clubs dance in senior centers, community centers, church related halls and schools. Town halls and municipal centers are popular dance locations too.

I am sure that similar facilities are available at affordable prices in your area.

Regarding there not being enough callers, I can see this being a problem in some locations, especially west of the Mississippi River. However, in most areas, caller availability is not a problem. And, if your area does have this problem, maybe you could encourage someone to become a caller or, better yet, take up calling.

Concerning no potential dancers being available to start a new club, this is simply not true. Square dancing

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fulfills basic human needs of friendship and exercise. Marketing is the answer. If you let the public know that you are going to start a square dance club in their community through a good marketing plan you will get new dancers.

We suggest you reread Pat's article and then simply say, LET'S DO IT!

John Comes, Membership Chairman of the Mason-Dixon Square Dance Federation, has been studying the percentages of new dancers who become club members. His findings are most interesting. For example, he reported in the May 2002 issue of Cues 'n' Tips, the voice of the Square & Round Dancers of the Mason-Dixon Square Dancers Federation that only 49% of the newly graduated dancers became club members during the first year after graduation. The percentages for the period 1996 through 2000 follow:

1996 - 59% 1997 - 66%

1998 - 39% 1999 - 57% 2000 - 66%

We know it is possible that these newly graduated dancers could be square dancing without being club members but it is quite unlikely. The club atmosphere is the basis for fulfilling those needs of friendship and fitness.

John provides additional statistics for the 2nd year through the 6th year. We will report only his findings for those dancers who graduated in the Spring of 1996.

Percentage that became club members during the 1st year - 59%

Percentage that were still members during the 2nd year - 39%

Percentage that were still members during the 3rd year - 26%

Percentage that were still members during the 4th year - 19%

Percentage that were still members during the 5th year - 17%

Percentage that were still members during the 6th year - 13%

We are confident that John's findings apply to just about any area, state or province. In a nutshell, most of our new dancers are no longer dancing (13% in the Mason-Dixon area of Maryland) within a six year period. As I have said many times, only the die-hards stay; the rest just fade away and vote with their feet by not walking through the front door of your dance hall.

Many suggested solutions have been given over the years and little or nothing gets changed. Maybe you have some fresh ideas that may solve our terrible new dancer retention rate. Please send your comments and thoughts to the editors of *American SquareDance* magazine. I am sure that Pat and Ed would love to hear from you, especially if you are a relatively new dancer.

Till next time, happy dancing!

Bernie Coulthurst is the Editor of *Club Leadership Journal*. For a complimentary copy of *Club Leadership Journal*, please call 715-824-3245. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: clj@wi-net.com.

ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

As we celebrate our independence this month, please remember in your prayers the men and women who continue to protect us here and abroad. Thank you for sending the information for this article.

Chicagoland Round Dance Leaders' Society ROM for May 2002

Jayne & George Sheldon

Phase II

Sioux's Waltz (Harris) Roper 140

Phase III

Love's Cha (Sanders) Star 132

Phase IV

Until It's Time 4 (Maisch) RCA 447-
0685, Coll 80002 Elvis Presley

Phase V

Cha Cha Corrida (K & B Nelson)
Star 114

Phase VI

Crazy World (Finch) WZ/SP 243

Toronto & District Square & Round Dance Assoc., Inc. ROM for April 2002

Jacqueline V. McCarthy

Phase III

Just Remember The Sunshine Cha
(Haworth) Star 107 Ross Mitchell

Phase IV

A Brief Romance (Rumble) WZ/SP
362

Washington State ROM for June 2002

Ron & Georgine Woolcock

Music, Music, Music (Hurst) Coll
4226 Teresa Brewer

Wisconsin ROM for June 2002

Ray & Marilyn Steinich

Phase II

Wrapped Around (Seurer) Arista
69103 Brad Paisley

Phase III

For A Change (Seurer) Atlantic 7-
87176 Neal McCoy

Phase IV

Blue Love Rumba (Whyman) Coll
4312, 872, 852 Paul Mauniat &
His Orch.

DRDC Top Teaches as Reported in the Newsletter for May 2002

Pam & Mark Prow, Newsletter Editors

1. Adeline (Shibata) VI/STS/SP 376
2. Tonight (Shibata) V/WZ
3. Hola Chica (Worlock) V/Cha
4. All That Jazz (Sechrist) V/FT
Star 133

American SquareDance, July 2002

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August 9-11

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Hayloft Barn, Sturbridge, MA

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August 23, 24

Chesapeake Round-E-Vous Round Dance Weekend – Phases III-V

Great Mills, MD

Staff: Dorn & Joan Filardo, MD and Ralph & Joan Collipi, NH

Contact: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238

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- Almost Jamaica (Juhala) III+1
Cha/Star 167
- Love Changes Everything
(Pierce) V/Bolero/SP 378
- Tuxedo Junction FT (Scherrer)
IV/FT/Jive/Belco 407
- What A Wonderful World
(Shibata) VI/WCS/SP
- 5. A Brief Romance (Rumble)
IV+1/WZ/SP 362
- Duerme (Slater) IV+2/Rumba/SP
51
- Roses For Elizabeth (Bliss) II
TS/Classic/HH 887
- 6. Choo Choo Ch'Boogie (Goss)
VI/Jive/Star 126
- Serenade (Rumble) VI/WZ
Star 172
- Sorry Jive (Bahr) VI/Jive/MCA
Gary Allan
- Wounded Heart (Worlock) VI
Bolero/SP 377
- 7. Crazy World 2001 (Finch) VI
WZ/SP 243
- Funny Face (Buck) IV/WZ
Star 166
- Good Old Days (Easterday) III
Mixed/Smash 2010

- Happy Ever After (Buck) V+2
Rumba/Star 164
- I Wanta Quickstep (Palmquist)
III+1/QS/Grenn 17050
- Iko Iko (Worlock) V/Samba/SP
- Love & Marriage (Easterday) V
FT/Star 510CD Frank Sinatra
- Music Cubed (Prow) IV/QS/Coll
4226 Teresa Brewer
- Non Dimenticar (Rumble) III+1
Rumba/Roper 421
- Santa Lucia (Floden) III+2/WZ
Roper 142
- Spinning Wheel (Juhala) II+1
WZ/Star 167
- Stuck On You (Rumble) IV/Jive
Coll 4509, 1009 Elvis Presley
- The Spinning Wheel (Smith)
III+2/WZ/Star 167

**Send your round dance
information to:**

**Bev & Bob Casteel, 1540 Hull Lane
Knoxville, TN 37931; 423-690-5498
e-mail: bevbobcue@aol.com**

THE COUNTRY LINE

MIKE SALERNO



Welcome back folks to our monthly class in applied dance theory. Quite often when previewing dances that I want to teach, I ask myself: "What does this dance teach the dancers?" Sure, sometimes I teach a dance just because it is a "fun" dance, but I feel that dances can be fun and educational. If I cannot find a dance that teaches what I need it to, I will choreograph a new dance to suit my requirements. This month's dance is such a case. In this dance, I wanted to expose my dancers to traditional Cha Cha rhythm, work every kind of triple step possible, and include a syncopation. Over the years, line dancers have become more sophisticated and look for more from a dance than just something to plod through for three minutes. Dance is not a static activity. All types of dancing evolve, hopefully into a form that is better and more efficient than its preceding form.

Currently, traditional Cha Cha rhythm is counted 1, 2, 3, 4, &, 5, 6, 7, 8, &, 1 as opposed to early country line dance Cha Cha counted 1, 2, 3, &, 4, 5, 6, 7, &, 8. You are probably wondering why there is a difference. In my opinion (your opinion may differ), early line dance choreographers did not have the understanding of music or dance that we do today. All dances are taken from somewhere; generally, from classical dancing such as ballroom, jazz, tap, and ballet. Sometimes what someone sees can be interpreted differently

than shown if the viewer is without a basic understanding of what they are seeing. Traditional Cha Cha changes direction (breaks) on count 2 and count 6. I am told that during the 1950's, ballroom studios did initially "break" on count 1 but changed because Cha Cha music emphasizes count 2.

A Triple Step, also known as a Shuffle Step or a Polka Step required the dance to take three steps in two beats of music. The three steps in a triple step are not of equal duration. Musically, in a song with 4/4 timing, a triple step is composed of two eighth notes and a quarter note counted 1&2. Some people think of a triple step as half, half, whole or quick, quick, slow.

A syncopated pattern is a change in the normal timing of a movement. This dance follows the traditional Cha Cha rhythm throughout the dance until the end of the dance. The syncopation only requires you to take 7 steps in a forward zig zag manner. As with most syncopations, I have included an easier version.

I apologize if I lost some of you in this discussion. Thankfully, you can still enjoy the dance without such a detailed understanding of music and dance theory. I hope you enjoy this month's dance. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance:

HOT CHIPS

Basic Steps

(Official NTA Definitions):

Coaster Step: A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

Crossing Triple Step: A triple step that moves sideways beginning with a crossing step.

Locking Triple Step: A triple step that moves forward or backward utilizing a tight cross of the feet in locked 1st or locked 2nd position on the & count. Stepping forward in 4th position on count 1, Stepping other foot forward into a locked 1st or locked 2nd position on the & count, and stepping forward with the beginning foot in 1st position on count 2.

Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn, returning or replacing the weight to the original foot.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

Sailor Step: A dance pattern accomplished by leaning in the opposite direction of the back crossing foot. In a Left Sailor Step, lean to the left as the left foot goes back of the right foot. A Sailor Step is a triple rhythm movement, counted 1 & 2, that changes direction from side to side. Example of a Left Sailor Step. 1.) Cross/Step Left foot behind Right foot in 5th position, &.) Step Right foot to Right side in 2nd Position. 2.) Step Left foot to Left side in 2nd Position.

Together: To bring the feet together with a weight change.

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd position, or to either side in 2nd position.

Turning Triple Step: A triple step that turns in a circular fashion some fractional amount of a turn.

HOT CHIPS

Description: 32 Count, 1 Wall Intermediate Line Dance

Choreographer: Mike Salerno, Topeka, KS. 9/99

Music : Hot Picante Sauce & 'Tato Chips by Charles Alan Rowe or
Any Moderate Cha Cha Tempo

Music Tempo Suggestions:

Slow - A Man This Lonely by Brooks & Dunn (92 BPM)

Medium - Confessing My Love by Shawn Camp (100 BPM)

Fast - Hot Picante Sauce & 'Tato Chips by Charles Alan Rowe (116 BPM)

Any good Cha Cha tempo will work.

It is best with a song with 32 beat phrasing beginning on phrase.

COUNTS/STEP DESCRIPTION

Basic Cha Cha With A 1/4 Turn, 1/2 Pivot, Locking Triple Step Forward

- 1-3 Step Left Foot to Left Side, Rock/Step Right Foot Backwards, Step Left Foot in Place
- 4& Step Right Foot to Right Side, Step Left Foot Beside Right Foot
- 5 Step Right Foot to Right Side With a 1/4 Turn Right
- 6-7 Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
- 8&9 Step Left Foot Forward, Lock/Step Right Foot Behind Left Foot, Step Left Foot Forward

Rock Step Forward, Coaster Step, 1/4 Pivot, Crossing Triple Step Sideways

- 10-11 Rock/Step Right Foot Forward, Step Left Foot in Place
- 12&13 Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward
- 14-15 Step Left Foot Forward, Pivot a 1/4 Turn Right, Transferring Weight to Right Foot
- 16& Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side
- 17 Cross/Step Left Foot in Front of Right Foot

Rock Step Sideways, Sailor Step, 1/2 Pivot, 1/2 Turning Triple Step

- 18-19 Rock/Step Right Foot to Right Side, Step Left Foot in Place
- 20& Cross/Step Right Foot Behind Left Foot, Step Ball of Left Foot to Left Side

- 21 Step Right Foot in Place or Slightly Forward
- 22-23 Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
- 24& Turn 1/4 on Right Foot and Step Left Foot to Left Side, Step Right Foot Behind Left Foot
- 25 Turn 1/4 on Right Foot and Step Left Foot Backwards

Seven-up Step, Rock Step Forward, Replace, Triple Step Side

- 26& Sweep Right Foot (Ronde") and Lock/Step Behind Left Foot (&) Step Left Foot Forward and Slightly Left
 - 27& Step Right Foot Forward and Slight Right (&) Lock/Step Left Foot Behind Right Foot
 - 28& Step Right Foot Forward and Slight Right (&) Step Left Foot Forward and Slightly Left
 - 29 Step Right Foot Forward
 - 30-31 Rock/Step Left Foot Forward, Step Right Foot in Place
 - 32& Step Left Foot to Left Side, (&) Step Right Foot Beside Left Foot
- The last step of the last triple step is the first step of the dance.*

Repeat

Easy Variation for Counts 26 - 29 Above

- 26-27 Rock/Step Right Foot Backwards, Step Left Foot in Place
- 28&29 Step Right Foot Forward, Lock/Step Left Foot Behind Right Foot, Step Right Foot Forward

Remembering

Elsie Jaffe A Square Dance Legend

The year was 1940. A nervous young caller named Elsie Kaplan had worked up enough courage to start her first square dance class. One of her students was a bright young fellow named Ben Jaffe. Now, Ben was a man who knew something good when he saw it. Square dancing appealed to him, but that was not all that impressed him, and the caller / teacher became Mrs. Ben Jaffe before a year had passed. Soon, Ben like many others in those troubled times, left for military duty. Elsie Jaffe continued teaching and calling, a career that lasted nearly fifty years.

Her accomplishments during that time were many. She taught beginners year after year. Her students learned dancing, not marching or prancing. She would shut off the music and say, "I want to hear the shuffling of the feet." Sure enough, as she continued to call, the class would soon be dancing to the soft rhythm of their own shuffling feet.

Elsie was a protégée of the late Ed Gilmore. She learned his methods and taught them to other callers. As an associate of Dick Leger, she served on

the staff of his Boonville, New York caller school.

We were saddened by Elsie's passing on early this year. Elsie called her last dance in the late eighties.

While teaching during the sixties, Elsie became convinced that graduating students deserved and needed a special event to welcome them to the world of square dance. In 1969, she coordinated such a gala affair (see *ASD* July 2001). She donated her talent as a caller and urged other callers to do the same. The Mainstream dance was called *The Potpourri*. She arranged for several local clubs to take turns sponsoring it. The name was soon changed to *The Sweetheart Dance* because it takes place on the Sunday before Valentine's Day. The 33rd Sweetheart Dance was held on February 10 and plans for the 34th are well underway, and sponsoring clubs have been assigned for the following three years. Thus the Sweetheart dance will continue to commemorate one of Elsie's many contributions to the world of square dance, the world she loved so dearly.

Send Memorial Gifts to
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CUE TIPS

SELECTED BY
FRAN & JIM KROPP



Independence Day is a day we should all celebrate our freedom and be thankful for what we have. With all the picnics and fun we are having "Don't Come Crying" if we can't "Moon Dance With You."

Have a great holiday, Fran & Jim

MOON DANCE WITH YOU

Bob & Jackie Scott

RECORD: STAR 112

FOOTWORK: Opposite except as noted

RHYTHM: Foxtrot

PHASE: III +2

SEQUENCE: A-B-A-B-C-B-END

SPEED: 43

INTRO

OP/FC WAIT 2 MEAS;; APT PT; TOG TCH BFLY;

PART A

VINE 3; THRU FC CL; VINE 3; THRU SD BEH; ROLL 3 SCP; CHAIR & SLIP;
2 LEFT TURNS CP/W;; WHISK; THRU FC CL; TWISTY VINE 3; FWD FC CL;
TWISTY VINE; MANU; SPIN TURN FC LOD; 1/2 BOX BK;

PART B

DIAMOND TURN;;; HOVER; THRU FC CL; TWISTY VINE 4 CK; FISHTAIL;
FWD RUN 2; FWD FC CL; BOX;; WHISK; WING; TELEMAR; THRU FC CL BFLY;

PART C

BAL L & R; FALLAWAY THROWAWAY-CHG L TO R;; SPANISH ARMS TWICE;;
RK REC/KICKBALL/CHANGE; LINK RK SCP; REC REC/SWIVEL 4;;; BAL L&R;
CHG R TO L-LINK RK SCP;;; RK REC/WK PU;

END

QUICK APT PT;



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DON'T COME CRYING

Larry & Rochelle Cronkite

RECORD: MCA S7-72085

FOOTWORK: Opposite except as noted

RHYTHM: Two Step

PHASE: II +2

SEQUENCE: A-B-A-C-A-END

SPEED: 46

INTRO

OP FCG WAIT 2 MEAS;; APT PT; TOG TCH; (CP/W)

TRAVELING BOX W/REV TWIRL;;;

PART A

2 FWD TWO STEPS;; SCISS SDCAR; WALK OUT 2; SCISS BJO; WALK & CK;
WHAILSTAIL;; FWD LK FWD TWICE;; FWD HITCH; HITCH SCISS;

2 TRNG TWO STEPS;; TWIRL 2; WALK & FC;

PART B

STROLLING VINE;;; CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4;;

STROLLING VINE;;; CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4 CP/LOD;;

2 FWD TWO STEPS;; SCISS SDCAR; WALK OUT 2; SCISS BJO; WALK & CK;

WHAILSTAIL;; FWD LK FWD TWICE;; FWD HITCH; HITCH SCISS;

2 TRNG TWO STEPS;; TWIRL 2; WALK 2 BFLY;

PART C

FC TO FC; BK TO BK; LACE ACROSS; FWD TWO STEP;

HITCH 6;; LACE ACROSS; FWD TWO STEP; BASKETBALL TURN;;

VINE APT & TOG BFLY;; SLOW OPEN VINE 4 TWICE CP/LOD;;;

2 FWD TWO STEPS;; SCISS SDCAR; WALK OUT 2; SCISS BJO; WALK & CK;

WHAILSTAIL;; FWD LK FWD TWICE;; FWD HITCH; HITCH SCISS;

2 TRNG TWO STEPS;; TWIRL 2; WALK 2 SCP;

ENDING

2 FWD TWO STEPS;; SCIS/HITCH SDCAR; SCIS BJO; LOCK 4;

WALK & FC; 2 TURNING TWO STEPS;; TWIRL 2; APT & PT;

SEWING 101

WITH *DONNA IPOCK*



Granny's Fabric shop is closing. After many years of selling fabric, notions, doing alterations, seamstress work and even a consignment corner, Granny is retiring. As we spoke last Tuesday night, she confided that she would still do "some sewing from home." The reason I'm telling you all this is that...I GOT SOME GREAT BUYS ON FABRIC. Not that I needed any, do any of us really need to add to our stash? But a good buy is a good buy!!

Well the point of this is...I purchased some fake dotted Swiss. You know the kind that with every washing some of the dots wear down. I have always loved dotted Swiss; from the time I saw the first dress as a child. (Now you know my age). You just don't see it in fabric stores and never in any ready to wear. I purchased 10 yards of the (what I think is) most beautiful light blue dotted Swiss. Well, here came the problem. The fabric is so sheer that a lining was needed for the bodice but heck; I don't want to line it. Somewhere in my stash of clippings and notes from sewing clinics I remembered a technique about sewing small tucks and then sewing them first one way and then the other. I remembered that the instructions said it would give body to a sheer fabric. I have 10 yards; I can try

this and not worry if it doesn't work. Well, I tried it and the results are what I wanted. I only used this tucking (I later found it is called floating tucks) on the bodice. I think I will try this again and use the tucking as an accent or even do the sleeves of one outfit. Hey, I have enough fabric that I might just make a blouse using my *new-found fun thing* to do.

I must caution you to be sure that you tuck enough fabric before you do any cutting of the pattern. Try this and have fun....

I used $\frac{1}{2}$ yard of fabric for my trial. I don't know an easy way to judge how much fabric you will need over the amount called for; maybe the mathematician in your house could help with this. Smartest man I know said, "Just make it larger." I marked the fabric with a water-soluble pen in lines that run parallel - 1 inch apart. I first tried to pin and just stitch but my stitches were not running true. I found that my zipper foot worked to keep my stitches on line. Fold the fabric on the line and stitch $\frac{1}{8}$ inch from the fold, being sure to stitch from the same direction each time. No need to hurry. After you've stitched all the tucks you may want to press them. The instructions said "press them all, first to one

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side, and then to the other." I only finger pressed, as I was afraid of too much pressing on this sheer fabric. Now the next part is somewhat tricky....I didn't follow directions but did it my way. The directions said to "mark a line in the center with a water-soluble pen that will cross the tucks at a 90 degree angle." What I did was to start at the edge of the piece of fabric and marked lines 1 inch apart that crossed the tucks. Hey same difference, I think. Anyway my way worked too!! Stitch on this line. First you will stitch going in one direction with the fold being stitched toward you. Turn the fabric around and stitch the next row. This row will have the fold being stitched toward you. You will have one set of tucks going one way and the other going in the opposite direction. Floating Tucks. You can now cut out your pattern. Make sure you have your

tucks placed going in the direction that is pleasing to you. I turned mine this way and that to make sure I had the correct way for the give and take of the pattern. This tucking will give the fabric a different feel and on certain fabrics may change the way it needs to be cut out. I am very pleased with the way this looks and the dress really doesn't need any other embellishment, that would just be too much. With the full shirt and the novelty bodice, it really looks just as I imagined when I first saw the bolt of fabric. The bodice almost looks as if it's made from a complementary fabric, not the same as the skirt portion.

I hope you can do some of this tucking. As you can read, it's not hard and really not that time consuming to make. Just make sure you tuck before you cut.

Sew Happy,
Donna

Out Of The Box

By Bill Walsh

To find solutions to the decline in the numbers of square dancers, we have been urged to think out of the box. Accordingly, I urge you to consider the following.

I'll start by telling you about our experiences when arranging beginner dances. We found it very advantageous to work through recreation departments. A recreation department director is responsible for seeing that their facility is used. We came along and essentially did the job for him. When working with schools square dancing is often considered as a bother by both management and employees. No one at the school has the responsibility of assuring that the facility is used evenings. When working with recreation departments, we are considered helpers. It makes a significant difference.

We had been using the facilities at the Twinsburg Ohio Recreation Center. Twinsburg is a far southeastern suburb of Cleveland. It has a population of 17,000 persons, and a very active recreational program. TRAC, as their recreation group is called, worked out rental fees that we could afford, and listed our sessions in their brochures. Our relationship with their staff was and is excellent.

One day the director called, and

stated that he had a problem. The instructors of the other classes they offered were concerned because our fees were so low. It made them look bad. As an example, the belly dancing class that met immediately before we did charged residents \$10.00 per session, while our fee amounted to \$3.40. The belly dancers had twelve students. We had six. Their class was one and a half hours. Ours ran two and a half hours.

I thought both the director and the class leader were crazy, but I decided to study the situation. I found their offerings of Jazzercise, Country Western Dancing, and others were priced almost identical to the Belly Dancer class.

Still unconvinced I obtained catalogues of adult education classes from two other communities in the area. The least costly recreational offering I could find was line dancing at \$7.50 per hour of class. It took much discussion and soul searching, but we raised the fee to \$4.50 the following year. We enrolled the same number of people.

I have spent many years as a small business counselor for SCORE, a volunteer adjunct of the Small Business Administration. The experience has taught me that cost is

only a minor factor in the decision to purchase discretionary items or services. How much does a round of golf cost? What does it cost to go to a college football game? How about a major league sports event? High prices do not stop people from enjoying these activities.

On several occasions I have counseled clients who provided discretionary items, ranging from paintings to stained glass. In each instance we found that increased price had a favorable effect on volume. One client made first communion dresses. She sold them to friends and to one retail outlet. The retailer was selling the dress for a ridiculously low price and insisted it could not be raised. The client was working for pennies per hour. When she realized that, she agreed to double her price, but was sure she would lose the customer. The retailer sold more dresses. She raised her price another 50% and sales volume again increased, at three times the original price..

The fact is that people who price shop gasoline or bread make decisions to purchase discretionary items with almost total disregard for a high price. In fact the opposite is true. Many feel if it is cheap, it is not worth while. We have taught our dance population to expect square dancing to be an extremely low cost activity. It would be very hard to change that situation. However, newcomers have not been taught to expect such a bargain. Thus, it need not be offered.

We square dancers always hope to attract younger people to the activity. However our product is priced to appeal to senior citizens rather than to empty nesters. The Twinsburg Recreation Department mentioned above also operates an extensive senior program. By comparison to their many and varied offerings, our \$3.40 per session was a high price. The seniors expect low prices. Their children and grandchildren, our targets, do not. They live in a fast food, instant gratification society. They are accustomed to making little or no commitment. We offer low dollar cost, but large time commitment. Is it surprising that they do not buy?

It costs money to sponsor lessons. Despite the fact that teaching callers are generally working for peanuts, the local square dance club usually incurs a loss for each series offered. I submit this is not necessary. Most of us are suffering from small classes. How much more would we suffer if a higher price did reduce attendance? Price is only one factor, but we could find, and I predict we would find, a higher price will increase volume. However, to be effective the price must be raised significantly. Another fifty cents per evening will not do the trick.

Think out of the box. We should not expect different results when we continue to do the same thing. September will soon be here. Now is the time to establish beginner dance prices.

ACA VIEWPOINT

PATRICK DEMERATH



How Can We Help Recruit and Keep New Dancers in Square Dance Classes!

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on New Dancer Recruitment for most of 2001 and 2002. ACA really appreciates the nice comments and encouragement to continue these initiatives and will.

This month's ACA Viewpoint will provide information on the perceptions of adult students and offer suggestions on how to attract them to and keep them in your classes.

Recently an article in the Nontraditional Students Report came across my desk, and I thought it would be interesting and possibly beneficial to apply this report to square dance students/new dancers. The article was entitled "Seven Things Your Faculty Should Know About Teaching Adults" written by Dr. Frederick Jacobs, Professor of Education at American University. Many of the Dr. Jacobs' "Seven things" can also be applied to the teachers of square dancing. Here is a summary of Dr. Jacobs findings as applied to square dance students.

1. For many adult square dance students fear is greater than a desire for success. Fear of embarrassment in front of other dancers is enough to keep

some away from square dancing or quit square dance lessons even when they want it very much. Some are afraid that they will be singled out and ridiculed in square dance classes.

SOLUTION: Square dancers and callers must assure the prospective new dancers that they will not be singled out and ridiculed in class or even after graduation.

2. The square dancing experience is intimate. Some adult students are reluctant to join or remain if this intimacy is violated. Square dance classes may cause some adult students to replay events in their lives they want to keep private.

SOLUTION: Callers and square dancers need to know when to focus on a students' progress and when to leave them alone.

3. Adult students often learn most effectively from the specific to the general, one movement at a time.

SOLUTION: Callers need to teach slower and not teach too many new movements at one time. Square dancers must exhibit great patience in supporting the student dancers.

4. With limited time and many life duties, adult students crave structure in square dance classes. The more



Corben Geis

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elastic a caller makes his teaching, the more complicated they become for adult students, the more likely they will not continue.

SOLUTION: Callers need to keep their class organized with a published syllabus.

5. For adult students, complicated choreography is both daunting and facilitating. They may study the movements, but be paralyzed when attempting to dance the movements.

SOLUTION: Callers must stick to the basic formations of each movement and continue this type of calling and workshopping even after graduation.

6. Pragmatism, not satisfaction, dominates decision making among adult students. They usually have no deep-rooted club or square loyalty until they become established dancers. They may even enroll in square dance lessons due to convenience, whether or not they have made a long-term commitment to square dancing.

SOLUTION: Callers and square dancers must treat new dancers/students with a respectful sensitivity before and after graduation.

7. Adult students judge each square

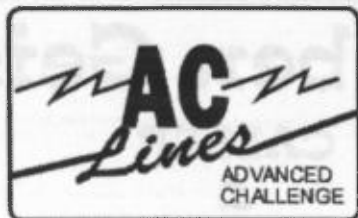
dance lesson as a complete experience, not as determinative of what will happen in the next one.

SOLUTION: It is critical for callers and square dancers to keep their new dancer/student experiences positive and fun in each lesson, or they may not continue to the next lesson.

In summary, adult square dance students see things differently and react differently from other groups. Recognizing these different perceptions on the part of each square dance club, club member and club caller, is critical if we are to keep the students in class and keep them as club members after graduation. These actions can be done here and now. Nurturing adult square dancing students requires insight, commitment and patience, but these things can be done now. Square Dancing will gain.

Any individual, club, caller, or association who wishes to communicate his/her successful recruiting, retention and retrieving programs is encouraged to contact the American Callers' Association at Loulet@aol.com or Patrick demerath@tsum.edu.

Until next time, Happy Dancing. 🍷



by
Ed Foote



SQUARE DANCING'S DILEMMA

There is general agreement among callers that the Mainstream list is too long, thereby requiring, in today's society, too many weeks in beginners' class for new dancers. CALLERLAB has been addressing this issue.

CALLERLAB's long-term policy is to reduce the Mainstream list and increase the Plus list so that eventually both are about equal in size. In the late 1990s some fringe calls were dropped from Mainstream, and last year 3 major calls were dropped and put on the Plus list.

Currently CALLERLAB recommends that the Mainstream list be taught in 28 lessons of 2 hours each. CALLERLAB's goal is to reduce the list so that it can be taught in 22 lessons of 2 hours each, with this being accomplished gradually over the next few years.

With classes being once a week, this means a beginners' class eventually lasts only 22 weeks. It is hoped that this shorter class time will be more appealing to new dancers, and thus encourage more people to join classes.

The first dilemma. Numerous surveys have shown that today's adults want short classes in whatever they do. "Short" means 4-6 weeks. This is why

we see many adult education classes at colleges lasting 6 weeks.

So, if beginners classes are reduced to 22 weeks, this will do nothing toward getting more people into class.

The second dilemma. Today's adults do not want to be committed long-term to anything. So in addition to wanting beginners' class to last only 6 weeks, they say they will go to dances after graduation but only on an average of about once every two months. Of course, they expect the hall and caller to be available every week, so that they can decide at the last minute when they want to show up.

In other words, our current square dance activity, which is based on regular attendance at clubs, is not what non-square dancers want. They don't want to participate regularly at anything. Instead they want to dabble at a wide variety of activities.

Fifty years ago most of square dancing was done on occasion at churches or social groups. There were only a handful of clubs. Have we come full circle? In 10-15 years will we be back to that? Unless there is a dramatic shift in what people want, that is the direction we are headed.

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What does this mean for Advanced and Challenge dancing? Because people entering into square dancing today want easy material without much commitment, it is likely that most of them will not be willing to put forth the time and effort needed to dance Advanced and Challenge. As a result, the decline in attendance, which has been seen at all programs in recent years, is likely to have greater impact long-term on the Advanced and Challenge programs.

So, if there is an Advanced or Challenge weekend or festival which you have thought about attending, go now. It might not be there in a few years. 🍀

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Yellow Submarine (1, 3), Garbutt	DWN 112
Rub it in, Blume	GMP 1009
Mamma Mia (1, 3), Ericson	AMR 104
Lady Down on Love, Borgstrom	SIR 606
Riding My Thumb to Mexico, Baier	ER 1033
Early Morning Rain, Oxendine & Story	RYL 330
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Daydreaming (Ph II+I), Connelly	GR 17270
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CONVENTION FESTIVAL

NEWS

Let's Rendezvous In Richmond!!

Labor Day weekend will find hundreds of square dancers heading to Richmond, Virginia. August 29 to September 1, is the date for the 32nd National Single's Dance-A-Rama. This year's theme is the Richmond Rendezvous and the fun will take place at the Richmond Marriott. Join us for 3-1/2 days of Square, Round, and Line Dancing, plus tours, after parties and more.

Each year Single Square Dancers USA (SSDUSA) holds the Dance-A-Rama in a different city. 700 to 1000 dancers, or more, usually attend. They come from all over the United States, Canada, and beyond. SSDUSA is a national organization of Single Square Dancers and Square Dance Clubs. Its main purpose is to promote and stimulate interest in square dancing among unmarried, or solo square dancers. Not Single or Solo? Don't worry, you will still be welcome at the Dance-A-Rama. Just be prepared to have a great time!

Dancing will get underway Thursday evening with a Trail In Dance beginning at 7:30. Virginia's Matt Worley and Elbert Harrison from North Carolina, will be the callers. They will be joined by Round Dance cuers Jim and Priscilla Adcock. Richmond's Spares and Pairs club will be the hosts for the Trail In Dance and will be assisting SSDUSA throughout the weekend.

The Dance-A-Rama gets into full

swing at 10am Friday morning. Callers for the Richmond Rendezvous will be Tony Oxendine from South Carolina, Matt Worley and Butch Adams from Virginia, Kenny Jarvis and Wes Dyer from Kentucky, and from half way around the world, Australia's James Reid. Round dance cuers will be Virginia's Jim and Priscilla Adcock, and Misty and John Hannah from Alabama. Line dancing will be lead by David and Betsy Trimble from Virginia.

Friday, Saturday and Sunday will have Dancing from 10am to 5pm and from 7:30 to 11pm. Friday evening there is a Parade of States at 7pm, followed by a brief welcoming ceremony. Saturday the dancers will line up for a Red, White, and Blue March at 7pm. There is also an after party scheduled for Friday and Saturday evenings, starting at 11pm, and on Sunday a Trail Out dance kicks off at 11.

All of the dancing will take place at the beautiful Richmond Marriott, 500 East Broad Street, Richmond, VA. There will be separate halls for Mainstream dancers, Plus dancing, Advanced dancing, and Round dancing. There will be plenty of wood or composite dance flooring for your dancing pleasure. In addition to the fine restaurant at the Marriott, Richmond's 6th Street Marketplace Food Court is next door, and many excellent restaurants are close by.

Too much dancing for you? Take

time out to enjoy Richmond and Virginia on one of 5 tours sponsored by SSDUSA. Thursday spend the day touring Colonial Williamsburg. Friday morning learn about Richmond's early history, and Friday afternoon visit the James River Plantations. Saturday you can pick up where Friday's Richmond Tour left off, and learn about the cities last 150 years. Sunday afternoon, tour several of the battlefields that surround

Richmond, Virginia.

Contact the General Chairman for the Richmond Rendezvous, Dave Hinde, if you would like more information on the Dance-A-Rama or SSDUSA. Call Dave at 757-461-7222, or email him at dave@daveswebplace.net. You can also visit the Richmond Rendezvous web site at www.daveswebplace.net/dar2002 or learn about Single Square Dancers USA at www.daveswebplace.net/ssdusa.

NATIONAL SQUARE DANCE CAMPERS ASSOCIATION

Camping and Dancing = Fun and Fellowship


Yes, one can expand the fun and fellowship of our activity by combining square and round dancing with camping. The National Square Dance Campers Association, with chapters in the United States and Canada, which is celebrating it's 45th anniversary year in 2002, is living proof of this statement. The Association, which is the oldest non-profit national square dancing camping association in the country, continues to grow as it welcomes in Chapter 186 - Nova Bluenose RV Squares in Nova Scotia, Canada.

Currently the following states in the United States are represented with chapters: Alabama, Arizona, California, Colorado, Delaware, Florida, Georgia, Iowa, Illinois, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, New Hampshire, New Jersey, New York, North Dakota, Ohio, Pennsylvania, South Dakota, Tennessee, Vermont, Wisconsin, West Virginia, and Wyoming ... and in the provinces of Canada - Nova

Scotia, Ontario and Quebec.

Since campers have the ability to travel about to enjoy their square and round dancing fun & fellowship, many of the chapters cover a wider territory than just one state. Many members who snowbird, maintain membership in a chapter in the "northern" regions and also in the "southern" warmer states.

If you are a square dancer who also enjoys the fun of camping, whether it be tenting or in a pop up camper or any type of recreation vehicle, you are welcome to become a member of the National Square Dance Campers Association. Through its quarterly publication, NSDCA TIMES, which is mailed to its far flung and mobile membership, members can take advantage of a myriad of camp/dance opportunities.

Should you see the NSDCA copyrighted logo of crossed logs and flame on a camper, inquire within about becoming a member. Or if you are interested in receiving more information write to: NSDCA PO Box 224, Little Chute, WI 54140-0224. Happy Trails! 

POINT OF ORDER



Greetings and Salutations!

By Steve Minkin, Healdsburg, CA

I'm all for making square dancing - in all its glorious varieties - visible and accessible to the public. I do tons of one-night stands, dozens of schools, and lots of public participation dances (shopping centers, the upcoming City of Oakland birthday party, etc.), and love these parts of my calling that deal directly with non-dancers. I think we have something wonderful that essentially sells itself to the new dancer and the more exposure the activity has the more dancers we will get for the clubs.

But please let us separate this idea from another, which is prevalent - if not dominant - here the idea that the decline in popularity of square dancing means that we, as the activity's leaders, have done something horribly wrong. Public popularity is an important measure of success, yes, but it can't be the only standard by which we judge ourselves. I listen primarily to jazz and classical music, which COMBINED total less than 4% of the music market. Have they failed? Do Paul Bley and Murray Perahia need to take music lessons from Brittany Spears and Marilyn Manson?

Popularity cannot be the only measure of our success.

The public's tastes are fickle, faddish, and unpredictable. Lifestyles change. Remember the "Bowling Alone" theory? CALLERLAB did a nice little summary of the book, noting that the baby boom generation participates in many less voluntary group activities - like bowling leagues and community dances - than their parents did.

ABOUT Steve Minkin

Steve calls full-time, with five weekly clubs, new dancers through C-1, and dozens of schools, kindergarten through high school, in which he teaches square dancing and related forms to thousands of children. Prior to calling, he worked as a counselor for high-risk teenaged boys and as a newspaper and magazine editor.

Steve's wife - after 20 years as a classroom teacher - is now a teacher coach, helping teachers to improve their skills. They have a 19-year son attending Santa Rosa Junior College (computer arts) and a 12-year old daughter.

He has served as chairman of the CALLERLAB Advanced Quarterly Selection Committee.

Country/Western dancing is in decline and the last C/W radio stations in San Francisco and New York City shut down within the last few months - what does this mean? It means the public's tastes change.

My mentor Bill Peters (a fellow jazz ⇒



Country Kitchen

By Louise Harrop



Lemon Sauce for Blueberry Pudding

3/4 Cup sugar
2 Tbsp. cornstarch
1/4 tsp. salt
2 Cups water
1 egg, beaten
3 Tbsp. fresh lemon juice
1 tsp. fresh grated lemon peel



Mix sugar, cornstarch and salt together. Add water and egg. Cook and stir until mixture thickens and comes to a boil. Remove from heat and add lemon juice and lemon peel. Serve over warm pudding.

Find the Blueberry Pudding recipe on page 11.

fanatic with whom I remain in regular e-mail contact) used to say we've been recruiting from the same generation since the end of WWII. Well, surely that is no longer the case, but unless we make deep inroads into their children's generation — the baby-boomers — the activity won't bounce back to its past levels of popularity. But we're just "beginning" to enter the period where the older baby-boomers have finished raising their kids, and can begin to turn their attention to activities like square dancing. Baby boomers tended to start families later, and will almost certainly enter square dancing later than their parents did. My point is that there may just be a "natural lull" between a square dance activity made up of the "Greatest Generation" and a square dance activity dominated by the boomers, which I think we are just "beginning" to see in many of our clubs.

Maybe we haven't done "anything" wrong. Maybe this MS versus Plus

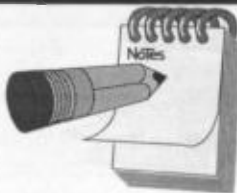
business is much less central than most of you think. Maybe it just hasn't been our time, yet, to enjoy a big resurgence. I'm not saying we shouldn't be pro-active and shouldn't constantly be involved in putting the activity before the public. That's why I started this rant by talking about how much of that I do. Of course, the more the better. The positive ideas proposed here are all moves in the right directions. Most people have no idea what square dancing is - they think it's clogging on Hee-Haw.

But there is no need to continue to beat ourselves up. Popularity cannot be the only measure of our success. The excellence of the activity is the main measure of our success. If the public flocks to us - wonderful! We have something great and we are ready to share it with more people. And we should do all we can to enable them to come to us and to encourage them. But if they don't, it may not be our fault. Think Brittany Spears! ■

WHAT'S AHEAD

Not for profit Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and e-mail if any. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.**



***Send us the event information as early as you want
but we must receive it at least 4 to 6 months in advance
of the event's scheduled date.***

NATIONAL CONVENTIONS

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Aug 21-24, 02 Boise, ID ^{USA}West
Jun 25-28, 03 Oklahoma City, OK 52nd NSDC
Jul 2-6, 03 San Diego, CA IAGSDC
Jun 23-26, 04 Denver, CO 53rd NSDC
Jul 1-5, 04 Phoenix, AZ IAGSDC
Jun 22-25, 05 Portland, OR 54th NSDC
Jul 1-4, 05 Santa Clara, CA IAGSDC

CANADA

Jul 18-20, 02 Saint John, New Brunswick

18-20 **CANADA** - 13th Canadian Square and Round Dance Convention. Info: PO Box 21005, Quispamsis, NB, Canada, E2E 4Z4; www.conv2002.com

26-28 **ILLINOIS** - Annual State Council of Illinois Square Dance Associations Convention. Peoria Civic Center. Larry & Ruth Wehmeier, PO Box 165, Mackinaw IL 61755; 309-359-9082; laru@triangelnet.net

28-8/ 2 **KENTUCKY** - Cumberland Dance Week, Kentucky Leadership Center, Nancy. Eric Schreiber, PO Box 32, Elsay IL 62028; 618-374-2024; bobcat@iw.edwpub.com; www.lloydshaw.org/cumbdrame.html;

JULY

4-7 **ALASKA** - Alaska State S&R Dance Festival in Palmer. Carri Feaster PO Box 2765 Palmer, AK 99645; 907-745-1951; feaster4@worldnet.att.net

4-7 **ONTARIO** Cloverleaves and Maple Leafs 19th Annual Convention of the International Association of Gay Square Dance Clubs (IAGSDC), Fairmont Royal York Hotel, Toronto, Ontario, Canada. Registration enquiries: clml_registrations@mail.com; convention Info: clml_info@mail.com; mailing address Cloverleaves and Maple Leafs, PO Box 47, 552 Church Street, Toronto Ontario M4Y 2E3, Canada; www.toronto2002.com

AUGUST

15-17 **TENNESSEE** - 28th Tennessee State Convention, Grand Resort Hotel & Convention Center, Pigeon Forge. Registration Chairman, PO Box 1297, Laverne TN 37086

16-17 **MICHIGAN** - Michigan S&RD Convention, Valley Plaza Resort, Midland. Wayne & Margaret Nizon, 810-659-9283; sewmarg@tir.com; Lloyd & Linda Catey, 3462 Doane Hwy, Grand Ledge MI 48837; 517-645-7417; catey@msu.edu

16-17 **NORTH CAROLINA** - 13th North Carolina Folk, Round, & Square Dance Federation Convention. North Raleigh Hilton, Raleigh. Contact Lesley & Debbie Green, General Chairman, Cat Tail Court, Durham NC 27703; 919-598-1104

16-17 **PENNSYLVANIA** - Annual Pennsylvania S&RD Federaton Convention, Penn State Conference Center Hotel, State College. Bob & Ellen Williams, 2159 Palomino Dr, Warrington, PA 18976; 215-343-2969; blkgrd@juno.com

16-18 **WISCONSIN** - Wisconsin S&RD Convention, La Crosse Convention Center, La Crosse. Dean & Pat Peterson, Registration Chairmen, 118 S 27th St, La Crosse WI 554601; 608-782-8505; callers2@mhtc.net

21-24 **IDAHO** - ^{USA}West SD Convention, Boise Convention Center on the Grove, Boise. Art & Reita Musser, 9911 Barnsdale Dr, Boise ID 83704; 208-375-9857; avrmusser@msn.com

23-24 **COLORADO** - Colorado West Area SD Council 34th Annual Peach Promenade, Mt. Garfield Middle School, Clifton. Jack & Velma Templeton, 970-243-1887

30-9/1 **MINNESOTA** - Western Minnesota Steam Threshers Reunion, Rollag. 218-945-6699; btroite@gvtel.com

SEPTEMBER

19-21 **GEORGIA** - 31st Annual Georgia State S&RD Convention, Coliseum & Convention Center, Macon. Bernard & Sandra Lowe, 75 Laurel Ct, Dallas GA 30157; 770-445-7035

20-22 **CALIFORNIA** - Central Coast SD Association Square Affair, Veteran's Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-3762; dave@rvh2o.com

20-21 **NEBRASKA** - 32nd Annual Nebraska State S&RD Convention, Adams County Fairgrounds, Hastings. Bruce & Kathy Fiscus, 1504 Claycomb Rd, Wayne NE 68787; 402-375-3707

27-28 **PENNSYLVANIA** - Holiday Inn, 260 Mall Boulevard, King of Prussia. Bob & Joan Gaunt, 654 Bridgeton Pike, Mantua NJ 08051; 856-468-6380; bobjoangaunt@cs.com

OCTOBER

18-19 **TEXAS** - Houston S&R Dance Council 54th Annual Hoe Down, Ft Bend County Fairgrounds, Rosenberg. Preston & Carolyn Smith, 2401 Saddlehorn Tr, Katy TX 77494; 713-534-7732; 281-392-0713; carolyn.smith@shell.com

25 - 27 **VERMONT** - Tumbling Leaves 12th Annual Festival, Bennington College, Bennington. Red Bates, Cliff Brodeur, Tim Crawford, John Marshall, Tim Marriner, Jim Pulaski, Ralph & Joan Collipi & Esther & Irv Mindlins. Plus, A-1, A-2, C-1. Info: Cliff 413-443-3060; cliff@squaredance-hoedown.com; Red 941-423-7143; redbates@juno.com

26-27 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 3510 S Hiram, Wichita KS 67217; 316-942-6852

NOVEMBER

8-9 **CALIFORNIA** - 6th Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff; Jay Thiel, 18785 Palomino Dr, Red Bluff CA 96080; 530-527-3486; jthiel@rbuhsd.k.12.ca.us



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